GUITAR *signature licks*

THE GUITAR STYLE OF STEVIE RAY VAUGHAN

CD INCLUDED

A STEP-BY-STEP BREAKDOWN OF HIS GUITAR STYLE AND TECHNIQUE



BY WOLF MARSHALL

HAL•LEONARD®

THE GUITAR STYLE OF

STEVIE RAY VAUGHAN

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FOREWORD

This command-performance edition of Stevie Ray Vaughan Signature Licks is devoted to exploring the full spectrum of Stevie's music. To this end, eighteen selections from twelve songs are presented. These selections focus not only on his considerable abilities as an improviser and soloist, but also demonstrate his rhythm guitar work and chord/melody style. We will also study the way he approached the heads of tunes.

In addition to his straight ahead blues classics like "Texas Flood," "Tin Pan Alley," and "Mary Had a Little Lamb," you'll find blues-rock pieces like "Couldn't Stand the Weather" and "Change It," funk numbers such as "Tightrope" and "Crossfire," a jazz-blues instrumental, "Gone Home," and two immortal Jimi Hendrix compositions, "Voodoo Chile" and "Little Wing," interpreted Stevie-style.

Throughout this book, you'll notice the use of I, IV, and V chord numerals (i, iv, and v in minor keys) in the music below the TAB. These are the essential building blocks of the blues song structure, and much can be learned by exploring how a mature artist like Stevie Ray Vaughan approaches this framework. The blues is a remarkably simple and immediate music. Paradoxically, it is also an infinitely complex art form. The expression of the performer in the moment is everything. By studying how Stevie reacted to the blues form and its harmonies—especially by digging deep into the note-to-chord relationship—we can form some assumptions about his approach at a given moment and gain valuable insights into his improvisational process.

As you play through these pieces, take note of what Stevie said through the instrument (his melody or chord work), where he said it (in the form), and finally how it figured into the totality of his musical statement.

INTRODUCTION

Stevie Ray Vaughan was, and still is, one of the uncontested guitar champions of the modern blues age. Since his initial public appearance in the early eighties, few other players have made such a momentous or lasting impact on the genre. His stature grew to mythical proportions in the relatively short span of his career, and he now occupies an essential place in the pantheon of guitar gods—alongside his personal heroes Albert King, Jimi Hendrix, Freddie King, Buddy Guy, and Wes Montgomery.

Stevie's style, and the source of his signature licks, was a musical cornucopia. He absorbed and assimilated a wide array of influences, reassembled them, and gave them back to us in his own unique form—such is the legacy and tradition of the blues art form. Many times in his life, Stevie stressed "his books" were the players—musicians like Albert King, Jimi Hendrix, Lonnie Mack, and Buddy Guy. Stevie wore the grooves off records such as "Voodoo Chile" and "Mary Had a Little Lamb" in the pursuit of his musical ideals, and mastered the technique and craft of blues guitar. He studied them—lived them—imbedded the music under his skin, the notes onto his fingertips, and the feel into his soul. Stevie's professed goal in 1986 was to "take the color out of the blues." By 1990, he had accomplished that mission decisively.

This reprise edition of Stevie Ray Vaughan Signature Licks continues to chronicle Stevie's immortal contribution, and is again dedicated to Stevie's gracious and unselfish musical spirit. This book is about Stevie and "his books"—and is designed to draw you into the profound musical experience which is the art of blues guitar.

Enjoy.

Wolf Marshall

A SELECTED DISCOGRAPHY

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

Texas Flood–1983, Epic EK 38734
Couldn't Stand the Weather–1984, Epic EK 39304
Soul to Soul–1985, Epic EK 40036
Live Alive!–1986, Epic EK 40511
In Step–1989, Epic EK 45024
The Sky Is Crying–1991, Epic EK 47390
In the Beginning–1992, Epic EK 53168
Stevie Ray Vaughan and Double Trouble Greatest Hits–1995, Epic EK 66217

Notable appearances on other albums include:
Family Style, The Vaughan Brothers (with Jimmie Vaughan), 1990, Epic ZK 46225; *Let's Dance*, David Bowie, 1983, EMI SO-17093; *Strike Like Lightning*, Lonnie Mack, 1985, Alligator AL 4739; *Rocky IV* (movie soundtrack), James Brown, 1985, Scotti Bros. 40203; *Gravity*, James Brown, 1986, Scotti Bros. 5212-2-SB; *Back to the Beach* (movie soundtrack), Dick Dale, 1987, Columbia SC 40892; *Characters*, Stevie Wonder, 1987, Motown MCD 06248 MD; *Under the Red Sky*, Bob Dylan, 1990, Columbia C 46749; *Loaded Dice*, Bill Carter, 1988, Capitol 90586; *Texas Twister*, Johnny Copeland, 1983, Rounder 2040.

Be sure to also check out the following videos:

Live From Austin, Texas, 1995, Epic Music Video 19V-50130.
Live at the El Mocambo, 1991, Sony 19V-49111.
Pride and Joy, 1990, CBS 17V-49069.

The songs in this volume came from the following recordings (all on Epic):
"Texas Flood," "Tell Me," "Mary Had a Little Lamb"–from **Texas Flood**
"Couldn't Stand the Weather," "Voodoo Chile (Slight Return)," "Tin Pan Alley"– from **Couldn't Stand The Weather**
"Say What!," "Gone Home," "Change It"–from **Soul To Soul**
"Crossfire," "Tightrope"–from **In Step**
"Little Wing"–from **The Sky Is Crying**
"Texas Flood," "Couldn't Stand the Weather," "Change It," "Crossfire," "Tightrope," and "Little Wing" can also be found on the collection **Stevie Ray Vaughan's Greatest Hits**

THE RECORDING

Guitars: Wolf Marshall
Bass: Michael Della Gala
Keyboard: John Nau
Drums: Mike Sandberg

Produced by Wolf Marshall
Recorded at Pacifica Studios, Los Angeles, CA, and Marshall Arts Studio, Malibu, CA
Edited by Brent Backhus, Real Time Studios, Los Angeles, CA

Special thanks to Jimmy Dunlop at Dunlop Manufacturing for the Fuzz Face, Univibe, Rotovibe, Octavia, and wah-wah pedals.
Extra special thanks to Mike Lewis and Del Breckenfeld at Fender Musical Instruments for their vision and the Stevie Ray Vaughan Signature Stratocaster.
Also...very special thanks to Pete and Brian at Pete's Music, Anaheim, CA, and Mark Dickerson for assistance in acquiring the superb vintage Super Reverb amp.

THE TOOLS OF TEXAS TONE



Photo by Tim Cadiente. (Collection of the Author)

Stevie commissioned Fender to reproduce his famous, battle-scarred Number One Stratocaster shortly before his death. The Vaughan signature Strat was modeled after Stevie's personal axe and features an early 60's "Oval" neck shape, Pao Ferro fingerboard with flatter 12" radius and larger frets, gold-plated hardware, a black pickguard with the SRV initial logo, and an inverted left-hand vintage tremolo unit. In the foreground are an old Ibanez TS-808 Tube Screamer distortion box and a Crybaby wah-wah pedal, the two effects Stevie used most. In the backline are two of Stevie's favorite amps: the blackface 1967 Super Reverb and the tweed 1959 Bassman. Stevie used Super Reverbs in addition to his Vibroverbs throughout his career. The Bassman figured prominently in the sessions for *In Step*. These are the primary instruments used for the guitar tracks in this book.

TEXAS FLOOD

Stevie Ray Vaughan's 1983 album *Texas Flood* gave fresh perspective to the art of blues and along with the work of George Thorogood and Robert Cray, effectively started the blues renaissance of the 1980s. Though not yet a household name, Stevie was ultra-hot among the cognoscenti at the time, turning around the heads of jaded rock luminaries like the Rolling Stones, David Bowie, and Jackson Browne. *Texas Flood* captured the excitement and soul of Stevie Ray Vaughan in concert, and was basically a demo which became his groundbreaking debut album. Newly-converted fan Jackson Browne offered the use of his DownTown Studio in Los Angeles for the project. Stevie Ray Vaughan and Double Trouble (bassist Tommy Shannon and drummer Chris Layton) taped ten songs (six originals and four covers) there in three 24-hour block days around Thanksgiving 1982. The trio recorded as if live on-stage, and stopped or overdubbed only if a string broke. Legendary blues/jazz A&R man, John Hammond, supervised the mixdown and mastering. Epic Records shrewdly decided to release it "as is."

Texas Flood hit #38 on the Billboard Album charts and sold more than 500,000 units. Guitar-wise, it was a triple threat—the record earned GP's Best Guitar Album, Best New Talent, and Best Electric Blues that year. In addition, Stevie Ray Vaughan and Double Trouble were nominated for four Grammy awards in 1983, winning Best Rock Instrumental ("Rude Mood") and Best Traditional Blues ("Texas Flood"). The album was honored again in 1988 at the prestigious Austin Music Awards when it won as Record of the Decade. Not bad for what began as a no-frills demo recorded on a shoestring budget.

Throughout *Texas Flood* we hear the definitive early Stevie Ray tone. The majority of *Texas Flood* is recorded using his "Number One" Strat into two 1964 Fender Vibroverbs (numbers 5 and 6 off the production line, each with one 15" speaker) and/or two blackface Fender Super Reverbs (each with four 10" speakers) for his distorted sound. These were goosed by an Ibanez TS-808 Tube Screamer overdrive pedal (for volume and gain boost)—a mainstay of the Vaughan tone. The lineup was augmented by two Marshall 4140 Club and Country 100-watt 2 x12 combo amps for his clean sound, as well as a Dumble 150-watt Steel String Singer.

TEXAS FLOOD

Words and Music by Larry C. Davis and Joseph W. Scott

Figure 1 – Intro, Guitar Solo, and Verse

"Texas Flood" is essential Stevie Ray Vaughan—a simmering slow blues in G as close to a live performance as it gets. With "Texas Flood," Vaughan transformed an obscure Larry Davis blues number into a riveting personal anthem and theme song—a particularly poignant piece when performed in his home state.

This was the final track to be recorded for Stevie's debut album, and was made in a single take, racing to beat the clock, as time was running out for the session. There were only two overdubs, both to cover string breakage.

Intro: Stevie negotiates the opening I–IV–I–V progression with great resourcefulness, skillfully balancing chord and single-note textures. The opening two measures allude to the figures borrowed from the original Davis record. He emphasizes the G and C changes in the first two measures with chord riffs built from major pentatonic lines, triads, and G6 and C9 chord punches. Note the classic SRV mannerism played in measure 3. This melody, prevalent in countless Vaughan solos, incorporates the ninth (A) followed by a trilled flat ninth ornament (G–A♭–G), and is an uncommon sound in the traditional, largely pentatonic blues context. The turnaround figure, with its chromatic climb to the D7 (V) chord, is thematic in "Texas Flood," and appears consistently throughout.

Guitar Solo: Stevie's strong Albert King influence can be felt throughout the soloing in "Texas Flood." With every strangled bend—not to mention the aggressive snapped string attack, stinging vibrato and terse rhythmic phrasing—we are reminded of the impact Stevie's "godfather" had on his improvisational style. But make no mistake about it, Stevie doesn't just tear up "Texas Flood," he owns it, and assaults each gut-wrenching phrase as if his life depended on it. The solo and song form is a standard twelve-bar blues, with a "quick IV" chord change in the second measure. Stevie's soulful lines are predominately based on the G minor pentatonic scale (G–B♭–C–D–F) and the G blues scale (G–B♭–C–D♭–D–F) with occasional additions of the major third (B) as a result of strategic string bends, as in measures 3, 4, 5, 8, and 11.

Verse: The verses provide a fascinating look at Stevie's approach to blues fills. These run the gamut from purely rhythmic, chordal punctuations, often colored with tremolo bar vibrato, to impassioned rapid-fire, multi-note pentatonic and blues scale passages as in measures 19 and 20. The well-timed fills interact with and comment on Stevie's vocal melody, epitomizing the classic question-and-answer antiphony of blues music.

Epilogue to "Texas Flood." In typical gentlemanly fashion, Stevie once gave $5,000.00 to Larry Davis, who was credited with writing the song. When he later learned it was written by Fenton Robinson, the guitarist in Davis's band, he laid some cash on Fenton as well. Interestingly, Larry Davis studied guitar briefly under Albert King's tutelage and played bass in his early bands while in St.Louis—emphasizing the historic King-Davis-Robinson connection which forms the basis of Stevie Ray's version of "Texas Flood."

Featured Guitars (right channel on audio):
3 Gtr. 1 meas. 1 - 28

Slow Demo:
4 Gtr. 1 meas. 1 - 28

Fig. 1

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



MCA music publishing


(C7)
8va
loco
IV
(G7)
I
(D7)
(C7)
grad. bend
V
IV
1. Well, it's
(G7)
(C7)
(G7)
D7
I
IV
I
V
Verse 1:05
flood - in' down in Tex - as.
All of the tel - e-phone lines, are down.
N.C.(G)
G6
C9
N.C.
rake
w/ bar
*T = Thumb
I
IV


Well, it's
(G7)
grad. bend
full full
flood-in' down in Tex-as.
All of the tel-e-phone lines are down.
(C7)
C9
N.C.
grad. bend
full
w/ bar
Yeah, I been
(G7)
grad. bend
full full
try-in' to call my ba-by.
Lord, 'n' I can't get a sin-gle sound.
(D7)
D9
8va
loco
C9
N.C.
rake
w/ bar
1:55
2. Well, dark
(G7)
(C7)
(G7)
D7
full full
full
full

TELL ME

Words and Music by Chester Bumett (a/k/a Howlin' Wolf)

Figure 2 – Intro and Verse

This classic Howlin' Wolf shuffle in C explores another portion of the Stevie Ray Vaughan blues mosaic. In "Tell Me," he reaches for the swing and raunch of such fabled Chicago fretmen as Pat Hare, Jimmy Reed, Willie Johnson, and—particularly—one of Stevie's main men, Hubert Sumlin (the guitarist on the original cut). The latter two accompanied Howlin' Wolf at various points in his career and proved to be invaluable role models for the coming generations of aspiring blues musicians, including Stevie Ray Vaughan. "Tell Me" began an SRV tradition of including a Howlin' Wolf standard in the set. On subsequent albums he covered "You'll Be Mine," "May I Have a Talk with You" and "Love Me Darlin'."

Stevie pulled out his "strange yellow '64 Strat" for "Tell Me." Originally owned by the lead guitarist of Vanilla Fudge (who had the body routed out and fitted with four humbucking pickups!), the axe eventually fell into the hands of Charley Wirz (who ran Charley's Guitars in Dallas). Charley was a strong Vaughan supporter in the lean years and fronted him a number of instruments as he was just coming on the scene. One of them was this curious Strat, which he gave to Stevie in 1981. The guitar was restored with one Fender bridge pickup, but was essentially hollow under the pickguard, giving it an almost "acoustic Strat" tone. This was used to good advantage on "Tell Me."

Intro: The four-measure intro features the time-honored blues device of entering on the V–IV–I progression (G–F–C), the last four measures of a standard twelve-bar form. Stevie approaches the stock gesture in his own inimitable style, coloring and personalizing the pattern with trademark backward-raked strums, a tight staccato rhythmic delivery, and a grinding tone. The turnaround in measures 3 and 4 is a unique passage, borrowed from the original Howlin' Wolf track, containing a chromatically-ascending melody on the C (I) chord and a ♭VI–V cadence (A♭9–G9).

Verse: Stevie continues his raked strums and staccato approach in the verse, employing a loose but swinging rhythmic feel. The progression is a straight twelve-bar blues in C, with no quick IV in the second measure. Note the use of the emblematic fifth–to–sixth dyad comping figure (the so-called "Chuck Berry rhythm") and an occasional seventh dyad in measures 7 and 11. Also note the open low E used consistently as a rhythmic filler and punctuation. The thematic turnaround from the intro is recalled in measures 15 and 16.

5 **Featured Guitars:** Gtr. 1 meas. 1 - 16

6 **Slow Demo:** Gtr. 1 meas. 1 - 16

Fig. 2

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Medium Shuffle ♩ = 126



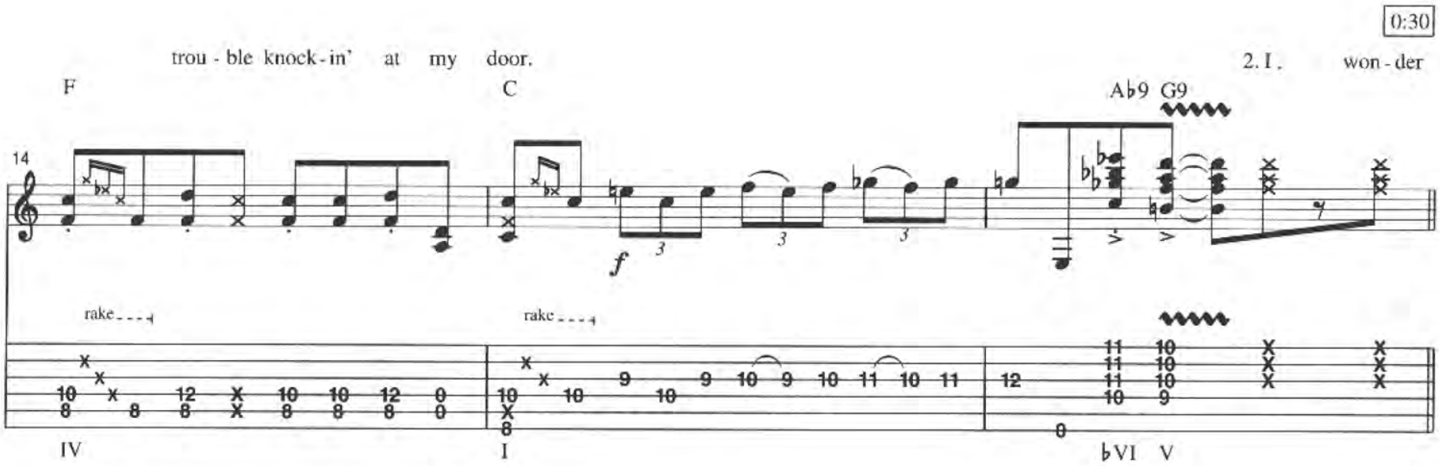


Figure 3 – Guitar Solo

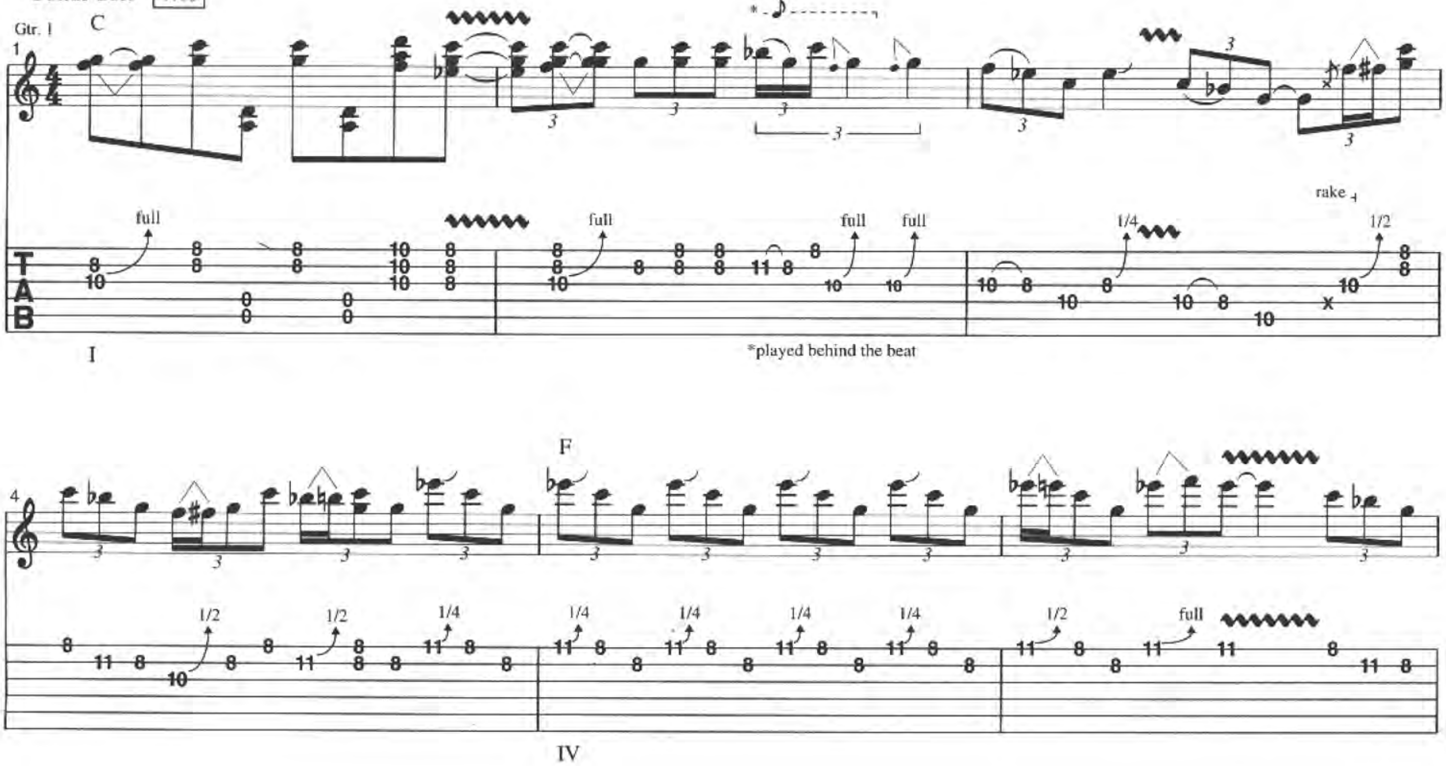
Stevie digs into the meat of "Tell Me" with a swinging two-chorus guitar solo. He plays with texture throughout, mixing single-note and various chord sounds to build a colorful statement. The majority of his lines are based on the C minor pentatonic and C blues scales. Points of interest include the energetic rolling-triplet riff in measures 3–6, the wailing bend in measures 8 and 9, and the tremolo-picked, bent chord (an E♭ triad which, over C creates a C7♯9 sound) in measures 13–15. His overall triplet-based phrasing and reworking of classic blues clichés capture the essence of Chicago combo-oriented shuffle blues, served up Texas style.

7 **Featured Guitars:**
Gtr. 1 meas. 1 - 24

8 **Slow Demos:**
Gtr. 1 meas. 1 - 24
6 - 12
12 - 20
20 - 24

Fig. 3

Guitar Solo 1:15




C
1/2
full
hold bend
I
G7
P.H.
3/4
F
V
IV
rake
1:38
C7#9


16
F
full
1/4 1/2
1/2 full
IV
19
C
8va
loco
G
full
1/2
I
V
2:00
4. I said
22
F
8va
C
loco
G7
rake
full
let ring
IV
I
V

MARY HAD A LITTLE LAMB

Written by Buddy Guy

Figure 4 – Intro

This strutting, R&B-inflected number comes to us courtesy of Buddy Guy. Guy, the Chicago bluesman who was an early hero to the likes of Clapton, Beck, and Hendrix, influenced the styles of practically every post-1965 guitar player, either directly or indirectly, and exerted a tremendous pull on Stevie's approach. "Mary Had a Little Lamb" is deadpan blues humor at its best—a signature Buddy Guy tune, from his landmark *A Man and the Blues* Vanguard album, which became a Stevie Ray Vaughan signature tune and a perennial stage favorite.

The intro is a straight twelve-bar blues in E, without a quick IV change or a turnaround in the final measure, and is practically a direct quote from the original Buddy Guy version. It's built around funky, single-note theme riffs and three simple open-position chords: E7 (or E7♯9), A7, and B7. Like the Vaughan classics "Pride and Joy" and "Scuttle Buttin'" (see volume one), a great deal of music can be made from these humble materials. Stevie sets up an alternating pattern (every other measure) of low-register single-note lines and syncopated open-chord comping, rendering the call-and-response structure of blues music in pure guitar terms, and revealing another side of his famed lead/rhythm style. Here, the riffs function like a blues lead vocal while the comping acts as a rhythm section accompaniment. Note the unmistakable Stevie Ray trademarks in the thumb-fretted B7 voicing of the progression (measure 10) and the slippery slurred and raked lick (measure 11), as well as the thoroughly blues-approved mixture of pentatonic and blues scale melody with dominant seventh chord harmony throughout . The intro is thematically important in the song. It is restated practically note-for-note in the final twelve measures as the outro.

9 **Feature Guitars:** Gtr. 1 meas. 1 - 12

10 **Slow Demos:** Gtr. 1 meas. 1 - 4, 5 - 9, 9 - 12

Fig. 4

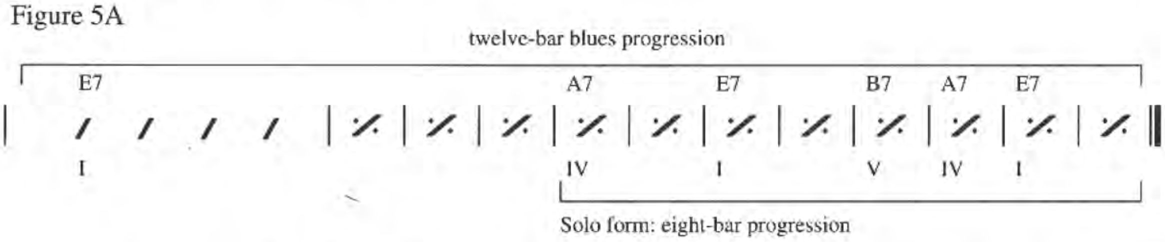




Figure 2 – Guitar Solo

Stevie's solo takes place over three choruses of an *eight-measure blues progression*. This pattern is an abbreviated version of the stock twelve-bar form, with the same harmonic moves and proportions minus the first four measures.

Figure 5A



Buddy Guy's solo style pointed unerringly to the future of blues-rock guitar outside of the Chicago scene, affecting musicians in London and Los Angeles as well as Texas. Stevie flaunts his Buddy Guy influence in the strutting three-chorus guitar solo (1:19–2:08). His lines are similarly based on the E minor pentatonic and blues scale, and recall the stinging, glassy Strat tone of the original recording. In addition, there are numerous allusions to Guy's impassioned playing style. Check out the precarious string bends, deliciously eccentric but assured phrasing, and fleet-fingered blues licks (particularly noteworthy in the double-timed climax passage in measures 20–22). Hardly an empty paraphrasing, Stevie filters them through his own singular musicianship, imbuing the lines with familiar Vaughanisms like the hybrid-picked sounds in measure 2, raked attack throughout, and the trademark blues run incorporating the ninth and flat ninth in measure 12.

11 **Featured Guitars:**
Gtr. 1 meas. 1 - 24

12 **Slow Demos:**
Gtr. 1 meas. 1 - 9
10 - 17
17 - 24

Fig. 5





*Played behind the beat.

COULDN'T STAND THE WEATHER

Couldn't Stand the Weather was Stevie Ray Vaughan's sophomore effort and represented a major turning point in his career. Many avid fans still point to this work as his finest moment. Stevie and Double Trouble had toured for eighteen and a half months prior to making the album, and they were in top form for the recording. Again the emphasis was on capturing the excitement, energy, and spontaneity of their live performance. It was recorded during a nineteen-day stretch in January, 1984, at New York's Power Station—a luxury compared to the 72-hour demo turnaround of *Texas Flood.* This time, executive producer John Hammond was present throughout the sessions.

Couldn't Stand the Weather climbed faster than its predecessor. It debuted in May, 1984 at #144 on the Billboard album charts, and sold a quarter of a million units in the first 21 days. *Weather* wound up going platinum and reached #38—a real commercial accomplishment for a blues "sequel record." The album was somewhat more diverse than *Texas Flood* with references to jazz in "Stang's Swang," a beautiful power-rock tribute to Jimi Hendrix in "Voodoo Chile," and crossover offerings like "Cold Shot" and the title track, amidst the straight ahead blues cuts.

As a result, Stevie rapidly achieved his well-deserved recognition in the music community, and was heaped with the attendant accolades, culminating in a historical performance at Carnegie Hall on October 4, 1984. He also received the prestigious W.C. Handy National Blues Award for Entertainer of the Year and Blues Instrumentalist of the Year in Memphis. It was the first time a white artist had won the awards. Humbled by the experience, Stevie crusaded relentlessly for his blues mentors from that point on, going out of his way to cite and credit his influences and forefathers—musicians like Albert King, B.B.King, Buddy Guy, Jimi Hendrix, Lonnie Mack, Kenny Burrell, and countless others. In a conversation we had back in 1986, he insisted these players were his "books," and wanted the world to know it.

COULDN'T STAND THE WEATHER

Words and Music by Stevie Ray Vaughan

Figure 6 – Intro, Verse, and Chorus

"Couldn't Stand the Weather" is a funky blues-rock composition that introduced Stevie Ray Vaughan to a larger national audience. Bolstered by a colorful Texas-macho video clip, which received heavy rotation on MTV, it further strengthened his rise as the new blues guitar god. Stevie wrote all the parts himself while on the road, playing them into a Fostex four-track cassette recorder in the bus or in the hotel room between gigs—the first time he'd approached an original song in this way. Jimmie Vaughan played second guitar (through a Leslie) on the track, marking the first time that the Vaughan brothers worked together in the studio.

Intro: The intro begins with an atmospheric free-time section based on the descending i–VII–VI–V progression, Bm–A–G–F#. This is a classic minor-mode chord sequence which has graced such tunes as "Hit the Road, Jack," "California Dreamin'," and "Sultans of Swing," and foreshadows the song's chorus changes. Stevie customizes the progression by voicing the VII, VI, and V chords as dominant seventh chords (A7, G7, F♯7), putting a definite blues spin on the basic changes. He approaches the first three chords with great pathos, playing understated but emotional, clean-toned blues licks against the progression. He moves the melodies down in parallel motion with the chords, keeping the basic "blues box" fingering shape intact for all three passages: B blues scale against B minor, A blues scale against A7 and G blues scale against G7. This is a cruder, gutsier approach than playing modally—which is also the more predictable approach—and creates an aggressive, primal impression in the opening.

Riff A, played by Jimmie (Gtr.2), is a strong unison line exploiting dynamics and space. It is delivered with an edgy semi-distorted tone processed with a Leslie effect and a sharp, snappy attack for the well-defined accents. The riff uses melody notes derived mainly from the D blues scale, but the F♯ in measures 12 and 16 indicates a bluesy mixture of minor and major sounds.

Stevie enters in measure 20 with some signature raked slides and his unmistakable crystalline Strat tone (pickup position #2, with the front and middle pickups "out of phase"). He adds a grooving, funk-oriented guitar figure over Riff A consisting of varied textures and harmonic shadings. This, in fact, was the first part he wrote in the song and it serves as a perfect example of his lead/rhythm style. He mixes octaves, bent and vibratoed chords, double stops, partial chords, muted string scrapes, and simple single-note lines for an attractive result. Throughout the ever-varied figure, Stevie employs thumb fretting and deliberate frethand muting to both create the muffled textures and to eliminate unwanted notes while strumming multiple strings. The figure is firmly rooted in the tenth position and combines D minor and D7 sounds masterfully.

Verse: The verse is propelled by Gtr.2's driving groove. This is a model of power and economy—a solid rhythm guitar part made of one Dm7 voicing (thumb-fretted in the tenth position) and muted strings. The spartan materials are transformed into a meaty musical event by mixing percussive, muted textures with well-accented, staccato chord jabs.

Chorus: The chorus assumes a different approach. Here, Gtr.2 arpeggiates and lightly embellishes the Bm–A7–G7 chord progression to set a smoother, suspended mood. The tough, punctuating accents on F♯7♯9 in the final two measures are a beautiful contrast to the otherwise ringing chorus sounds and serve to take us right back to the funky intro riff.

Featured Guitars:
Gtr. 1 meas. 1 - 8
Gtr. 2 meas. 9 - 19
Gtr. 1 meas. 20 - 36
Gtr. 2 meas. 37 - 52

Slow Demos:
Gtr. 1 meas. 1 - 8
25 - 28
29 - 33
33 - 36
Gtr. 2 meas. 37 - 38

13

14

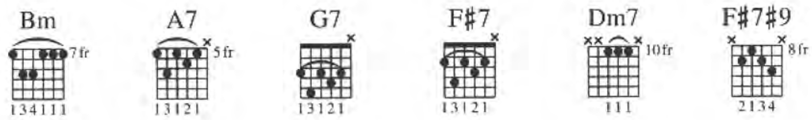


Fig. 6

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

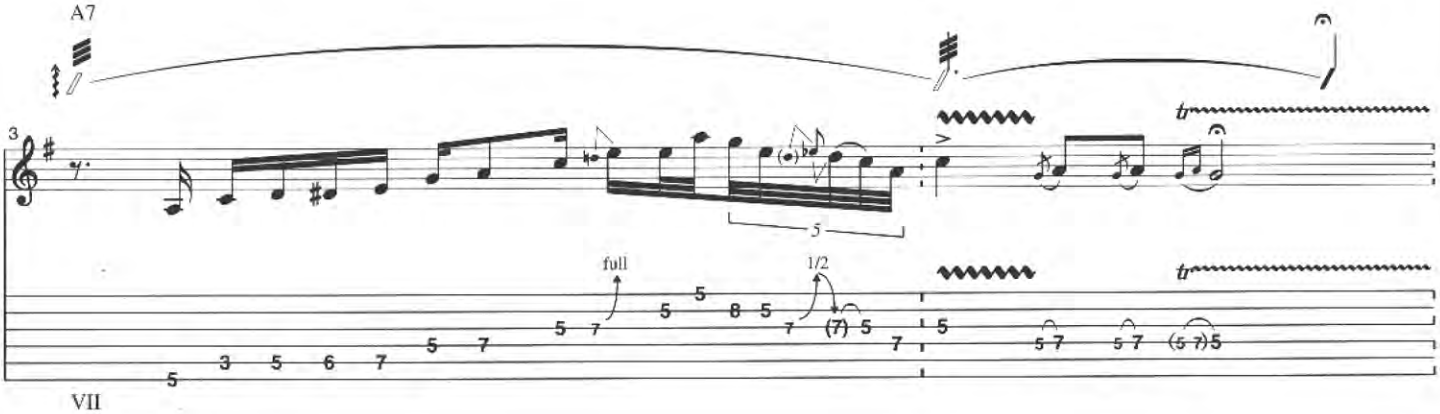
Intro

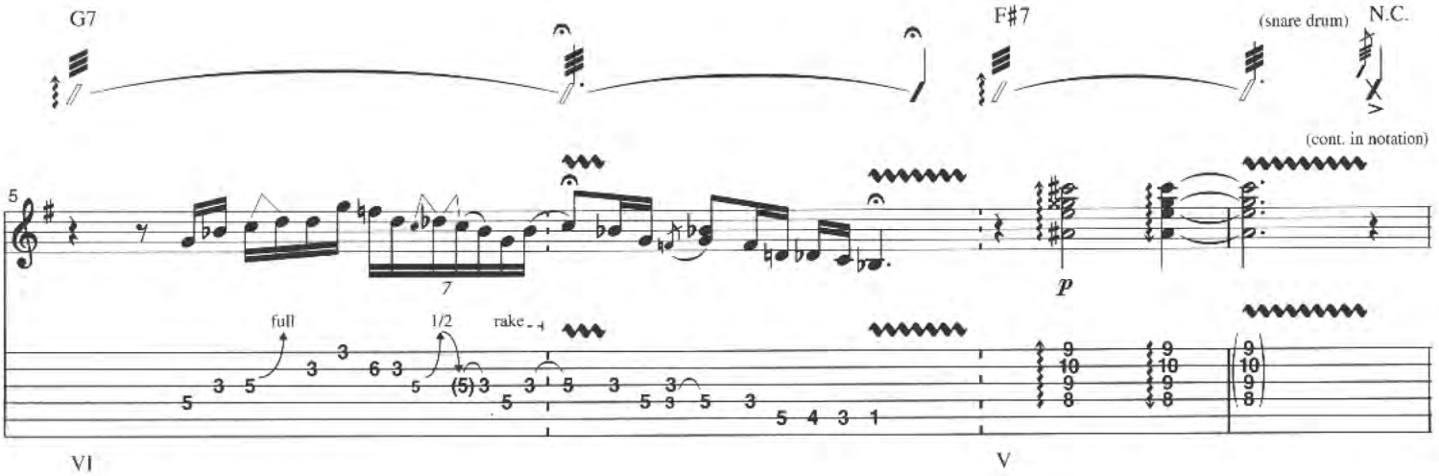
Free Time (♩ = 122)



*Key signature reflects D Mixolydian.
**Arpeggiate and strum chords freely.

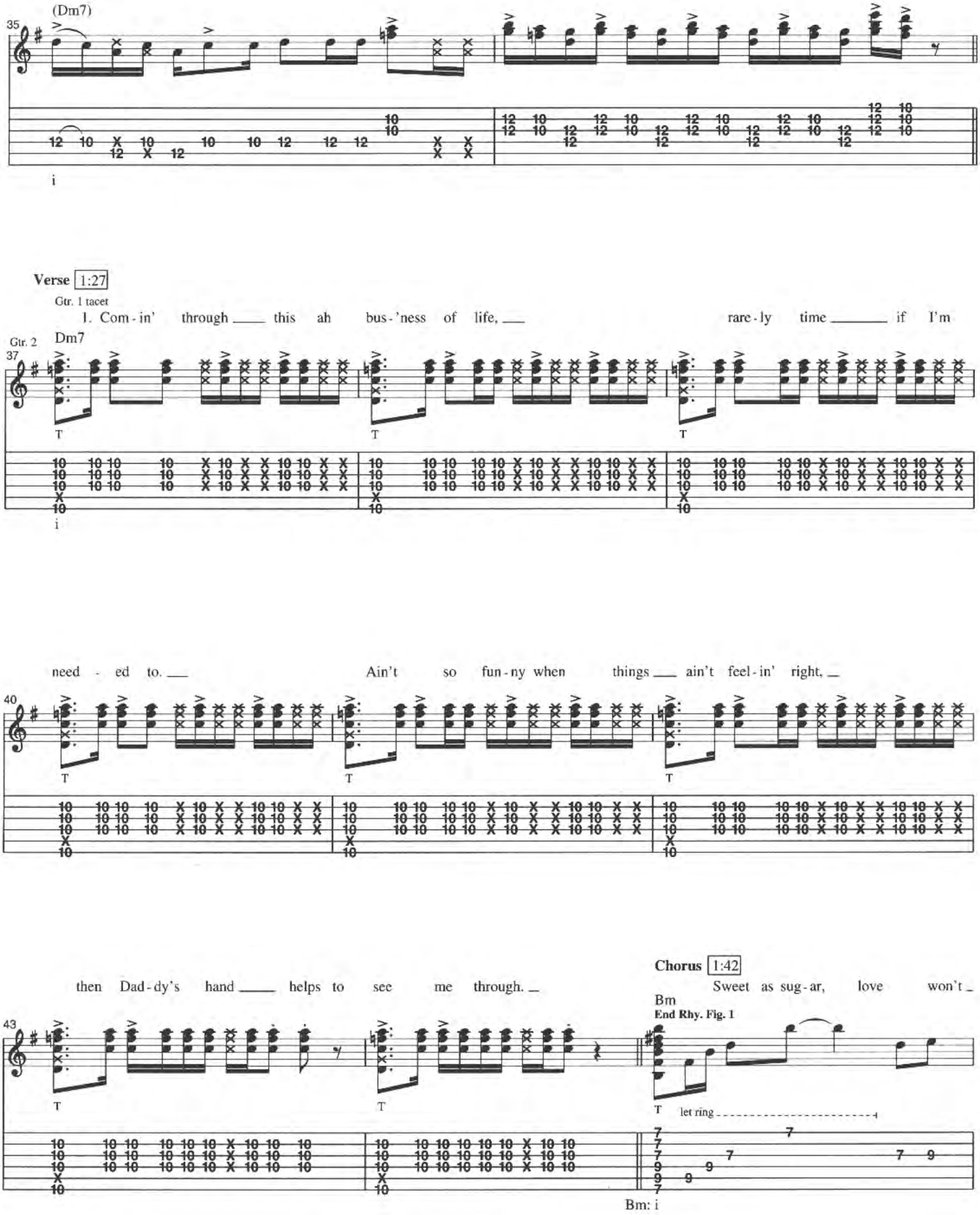
Bm: i






0:22 A tempo
Gtr. 1 tacet
N.C.(D7)
Gtr. 2
Riff A
End Riff A
mf w/ slight dist. & Leslie
D: I
Gtr. 2 tacet
Gtr. 1
rake
Gtr. 2: w/ Riff A, 4 times
N.C.(Dm7)
(G7)
Dm: i
IV
*T = Thumb on ⑥.
(Dm7)
i


(G7)
(Dm7)
grad. bend
(G7)
(Dm7)
(G7)


(Dm7)
Verse 1:27
Gtr. 1 tacet
1. Com-in' through this ah bus-'ness of life, rare-ly time if I'm
Gtr. 2
Dm7
need - ed to. Ain't so fun-ny when things ain't feel-in' right,
then Dad-dy's hand helps to see me through.
Chorus 1:42
Sweet as sug-ar, love won't
Bm
End Rhy. Fig. 1
let ring
Bm: i



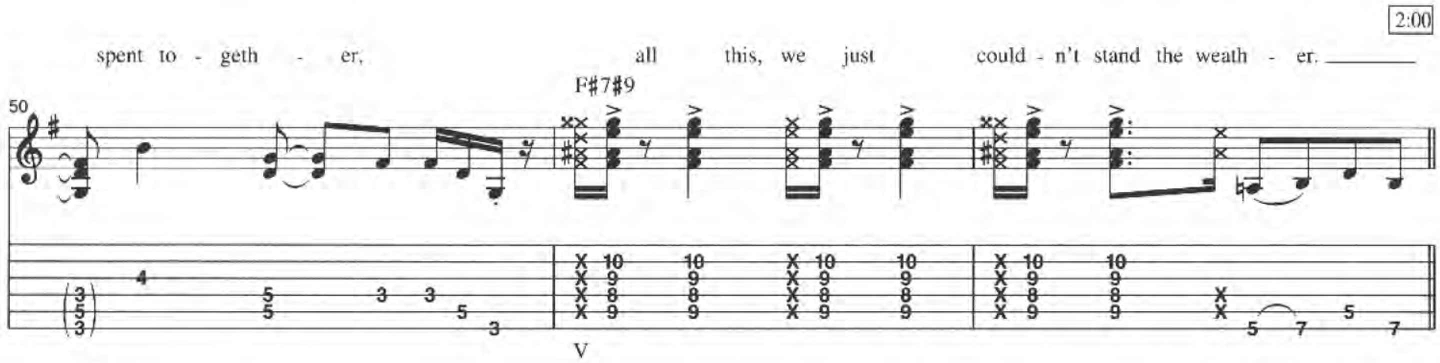


Figure 7 – Guitar Solo

"Couldn't Stand the Weather" is a model of Stevie's blues-rock improvisation style and provides a perfect example of his soloing outside of a straight blues setting. There isn't a hint of a twelve-bar progression or shuffle groove in this section, yet his playing couldn't be more immediate or soulful—proving you can take the man out of the blues but you can't take the blues out of the man. The first half, a fifteen-measure section from 2:47–3:17, is played over a solid funk-rock vamp in D minor. In emotional intensity, delivery, and tone color, his lines and attitude here are reminiscent of late-sixties Jimi Hendrix (Band of Gypsys period). Appropriately, Stevie doctors his guitar tone with what sounds like a Univibe effect—a classic effect much favored by Hendrix, which was designed to simulate a rotating speaker device like a Leslie, but wound up having its own quirky charm. To achieve this sound, set the unit for the chorus mode with the speed and volume all the way up and the intensity at roughly three quarters. The foot pedal (controlling speed and intensity) is generally set for about two-thirds down, but is occasionally varied in the solo, creating some alternate swirling, Dopplerish colorations. Stevie's lines are firmly grounded in D minor pentatonic with a liberal amount of funky noises (muted notes, raked attacks, string scrapes, and exaggerated slides) worked in to the phrases. Check out the held, oblique-bend motives in measures 8 and 10, which allude to Jimi's melodic rock approach. Also note the familiar Vaughan blues lick in measures 12 and 13 iincorporating the ninth (E) as well as a characteristic trill.

In the second half of his solo (3:17), Stevie switches off the Univibe and reverts to his trademark biting Strat tone, enhanced with a touch of Tube Screamer overdrive. His approach pays homage to Albert King's punchy rhythmic phrasing and razor-sharp attack. This contrasting sixteen-measure section occurs over the song's chorus progression: Bm–A7–G7–F♯7♯9 and, in spite of the changes, Stevie plays modally, using the B minor pentatonic and B blues scale for the majority of his lines. The only exception is the final G phrase in measures 28 and 29, where he plays G minor pentatonic against G7. Compare his melodies in this section with the rendition of the song's opening lines (played against the same chords) and you'll immediately appreciate the two very different soloing strategies—both of which Stevie had assimilated, mastered, and used freely in his improvisations.

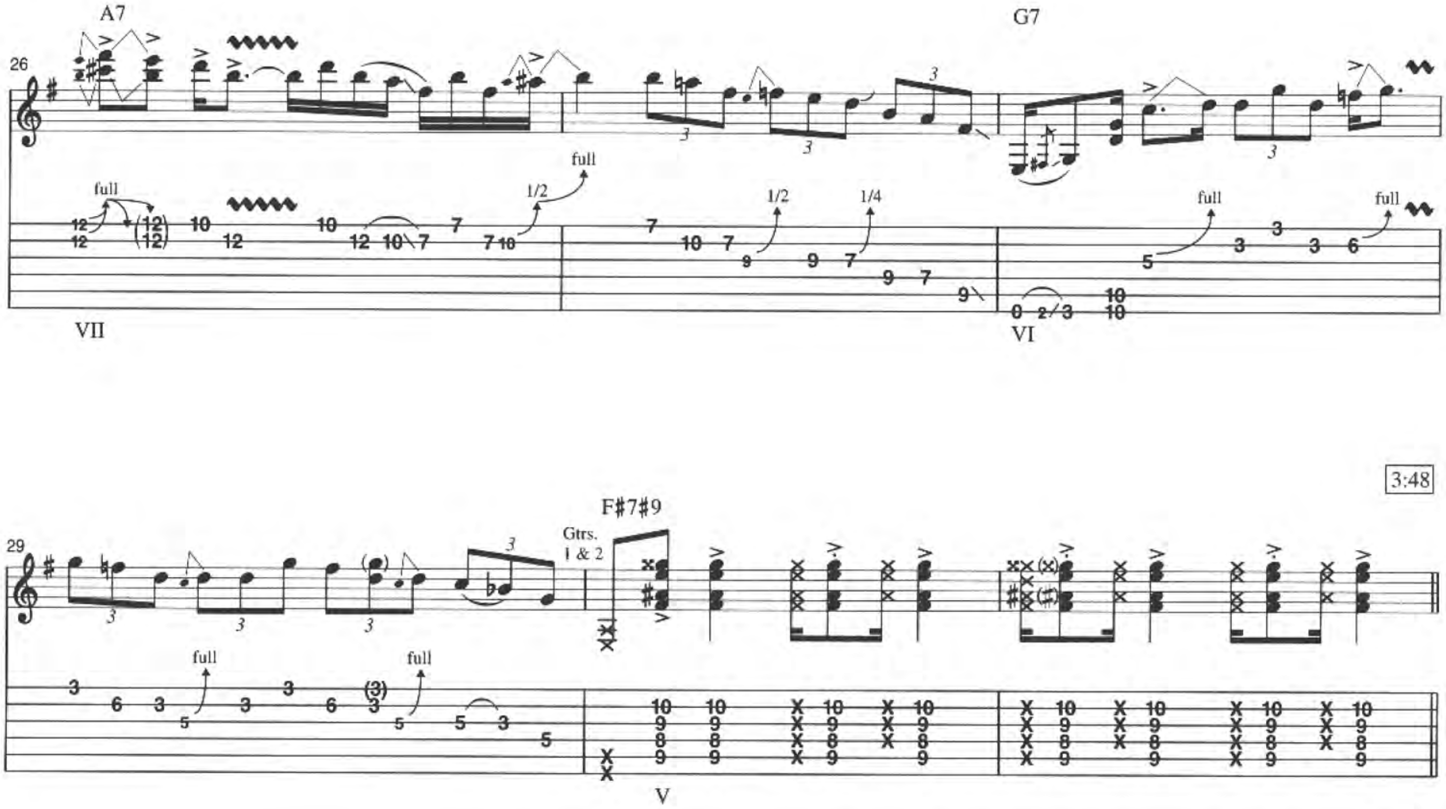
Featured Guitars:
Gtr. 1 meas. 1 - 31

Slow Demos:
Gtr. 1 meas. 1 - 7
7 - 15
16 - 23
24 - 27
28 - 31

Fig. 7




slow bend
semi-harm.
Chorus 3:17
Gtr. 2: w/ Rhy. Fig. 1, simile
Bm
Univibe off
Bm: i
A7
G7
steady gliss.
rake
VII
VI
F#7#9
Gtr. 2
Gtr. 2: w/ Rhy. Fig. 1, simile
Bm
V
i


A7
G7
full
1/2
1/4
VII
VI
3:48
F#7#9
Gtrs.
1 & 2
V

VOODOO CHILE

Words and Music by Jimi Hendrix

Figure 8 - Intro, Verse, and Guitar Solo

There aren't many guitarists who would consider—much less successfully accomplish—a cover of Jimi Hendrix's omnipotent blues-rock masterpiece. But Stevie honestly didn't understand the distance many performers put between themselves and Jimi's music. To Stevie, Hendrix was another bluesman—maybe the heaviest, most otherworldly bluesman ever, but a bluesman all the same. The fact Stevie wasn't intimidated by the legend and legacy of Hendrix was hardly a sign of immodesty, rather it was an open acknowledgement that Jimi was a soul brother, and "Voodoo Chile (Slight Return)" was a viable piece of the blues repertoire; as equally malleable and open to reinterpretation as the compositions of Howlin' Wolf, Buddy Guy, or Lonnie Mack. Stevie first heard Hendrix back in 1967 when his brother Jimmie brought home a 45 rpm promotional record he had dug out of a trash bin near a local radio station. It was "something from *Are You Experienced*." Upon one listening, the brothers Vaughan were completely mesmerized and Stevie's guitar-playing life changed forever.

There is actually a lot of Hendrix in Stevie Ray Vaughan. His effective use of the power-trio format, command of feedback, distortion and wah-wah, mastery of Strat timbres, and ingenious lead/rhythm approach all add up to a natural outgrowth and elaboration of Jimi's pioneering guitar experiments of the sixties. "Voodoo Chile" is an inarguable case in point.

Stevie covered a number of Jimi Hendrix tunes during the Power Station sessions for the second album. Along with "Voodoo Chile," he also recorded "Little Wing," "Third Stone from the Sun," and "Come On." "Voodoo Chile" was chosen because Stevie liked the performance best, and felt he didn't "mistreat the music." John Hammond liked the performance so well "Voodoo Chile" was considered for the album title at one point.

Vaughan recorded the track in the same room with a wall of amps, turned up as loud as possible. Pull out your wah-wah pedal, Fuzz Face, and Octavia for this one—it doesn't get more Hendrixy. Rather than a hollow regurgitation of the classic piece, Stevie gives us a truly inspired performance, extending and re-exploring the music's boundaries. Jimi would approve.

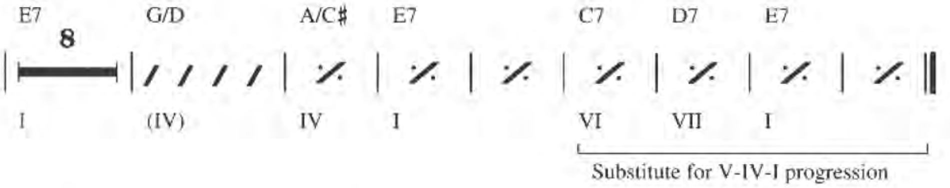
Intro: Stevie begins by paraphrasing Jimi's immortal unaccompanied intro licks in the first twelve measures. He follows Hendrix's lead by starting with muted string scrapes which are forged into a powerful musical event by the rocking of the wah pedal in specific rhythm patterns. Note the use of higher and lower register muted string groups in the opening four-measure phrase. Timing your wah-wah pedal action–its treble or bass boost marked in the score by "+" for the up or treble position and "o" for the bass or down position–with the higher or lower-voiced strings is the key to mastering the sound.

The opening phrase gives way to the familiar "Voodoo Chile" theme in the next eight measures. This E minor pentatonic melody is also played with a rocking wah effect, but here the wah-wah pedal shapes the simple line into a memorable vocalesque guitar moment. Note the thumb fretting within the licks, as well as the occasional double stops and aggressive long slurs at the conclusion of each two-measure phrase. This is a case of reinterpreting the Hendrix vision with Texas blues flair.

Verse: Things get heavy to "usher in" the verse. The main rhythm part is heard as the band enters (0:31). Based on an open E and/or E7♯9 chord and simple first-position blues licks, the figure is simple yet ever-changing, unstoppable but as solid as an anchor, and is subjected to countless variations in the course of the song. Like Hendrix, Stevie continues into the verse with a ten-measure improvisation around the rhythm figure. Here, Stevie again alludes to Jimi's blues-based guitar/vocal lines, only his melodies are played an octave above the original Hendrix phrases. The practice of playing matched guitar/vocal melody lines is idiomatic to blues, particularly to older Delta blues styles, and reinforces the blues ethic running through "Voodoo Chile."

The verse is an *altered blues*. It functions much like a standard blues form with some significant modifications. Although a sixteen-measure structure, look more closely and you'll find the harmonic moves are as well defined as a stock twelve-measure progression.

Fig. 8A



The first eight measures in E (the I chord) are based on the main rhythm part and the guitar-vocal melody. In this sense, it's not dissimilar to Muddy Waters's "Hoochie Coochie Man," another well-known sixteen-measure blues. In the ninth and tenth measures, the IV chord is implied by the G/D-A/C♯ chord changes. Stevie plays the chords in two-note form (sixth dyads) on the fifth and third strings with a muted fourth string between the notes. Two more measures of E (I) follow, paralleling a standard blues progression. The C7–D7 changes rising to E7 (VI–VII–I) in measures 13 and 14 provide a modified form of the crucial V–IV–I blues cadence, and are a clever substitute for the normally-expected B7–A7–E7 chords of the progression. Stevie voices these chords as three-note seventh shapes on the fifth, fourth, and third strings, and employs a broken chord strum pattern to articulate the changes.

Solo: The solo (1:38) captures and reignites the fire and improvisational spirit of the Hendrix lead guitar legacy. The highlights are numerous and noteworthy. The melodies are solidly based on the E minor pentatonic scale and Stevie alludes to the beginning of Jimi's solo in the first eight measures—paraphrasing the signature string-bending lick as well as a blistering twelfth position pentatonic barrage in measure 44. Note the presence of the ninth (F♯) in the line. In measures 46 through 50, he returns briefly to the texture and groove of the verse rhythm figure. The million-note flurry of open-string blues licks in measures 51 and 52 acknowledges the influence of Lonnie Mack in this Hendrixian context, while the E6, E9, and E13 chords and syncopated lead/rhythm sounds in measures 54–56 reveal a healthy R&B stamp, common to both Jimi and Stevie's styles.

Featured Guitars:
Gtr. 1 meas. 1 - 56

Slow Demos:
Gtr. 1 meas. 1 - 4
5 - 6
13 - 15
16 - 18
19 - 22
22 - 25
26 - 30
35 - 37
37 - 38
39 - 43
43 - 46
46 - 50
50 - 54
54 - 56

Fig. 8

Tune Down 1/2 Step:
(1) = E♭ (4) = D♭
(2) = B♭ (5) = A♭
(3) = G♭ (6) = E♭

Intro

Moderately Slow ♩ = 94




wah off
0:31 (band enters)
N.C.(E7#9)
* Played behind the beat.


1. Well, I'm
0:57
Verse
stand - in' next to a moun - tain, chop it down a - with the edge of my
N.C.(E7#9)
I
hand.
Well, I'm
stand - in' next to a moun - tain, chop it down a - with the edge of my


hand.
29
3
1/2
1/4
full
1/4
Pick up the piec - es 'n' make an is - land,
might e - ven raise a lit - tle sand.
G/D
A/C#
31
(IV)
IV
'Cause I'm a
E
33
1/4
full
1/4
P.M.
I
voo - doo chile, yeah,
Lord knows, I'm a
C7
D7
35
P.M.
VI
VII


voo-doo chile.
N.C.(E7#9)
grad. bend
full
1:38
Guitar Solo
N.C.(E7)
let ring
grad. bend
grad. bend
* flick pickup switch


49
1/2
full
51
52
53
1/4
let ring
55
2:24

TIN PAN ALLEY

Words and Music by Robert Geddins

Figure 9 - Intro

"Tin Pan Alley" is a haunting minor-blues tune originally attributed to singer Jimmy Wilson of Dallas and the California-based producer/composer Bob Geddins. The first track recorded for *Couldn't Stand the Weather,* it was a first take and remains a high water mark in subtlety and nuance—a beautiful study of Stevie playing quietly and with understated intensity. As Stevie put it, "It was a chance to hear how we were playing and to go ahead and stay relaxed on it. The style we had in mind was something like the *It's My Life* album by Buddy Guy and Junior Wells. The simmer was intentional."

The dictionary defines simmering as cooking just below the boiling point, and this is precisely what we get in the steamy intro of "Tin Pan Alley." A compelling Vaughan performance, it strikes a masterful balance between controlled technique and raw emotion, and was Hammond's favorite cut on the album. To further heighten the emotion quotient, Stevie played with his thumb and fingers, Hubert Sumlin-style, to articulate the lines of the opening guitar solo. As a result, he produced a kaleidoscopic variety of highly detailed picking timbres and expressive dynamics, reflected in the many ghost notes (in parentheses) and elastic shifts of volume. Additionally, Stevie put great emphasis on his rhythmic delivery—implicit in the timing and placement of licks, the controlled rubato (intentional acceleration and deceleration, indicated by the + and - signs over specific sections), and the very effective use of space between phrases.

Noteworthy also are the note choices, conveying feelings and tonal colors rather than any conscious overall scale. This is self-evident in the way Stevie approached the melodies of his opening solo. In this excruciatingly slow setting (dotted quarter equals 40 b.p.m), he handled the chords differently in each twelve-measure section. Specifically, in the first section, the iv chord is clearly spelled out as E minor; whereas in the second, it is a IV chord—emphasized in measures 17-18 with diminished-based melodies that imply an E7♭9 chord, an atypical sound in traditional blues. Also, the V-IV-i progression of measures of 9-10 is approached modally—that is, Stevie used the B blues scale to play over the entire chord pattern. Contrast this with his treatment in the second section. Here, he considered each chord (F♯7♯9, Em, and Bm) to be a separate entity, and played a different blues scale lick for each: F♯7 received a fingerplucked F♯ blues scale phrase in measure 21. Em was defined with a signature raked (a form of *sweep picking* with the fingernail edge), rolling ostinato riff exploiting the E minor pentatonic scale in measure 22. Then, this raked ostinato motive was physically transposed to the seventh position B minor pentatonic to complete the phrase in measure 23. Other points of interest include the turnaround figure in the final measure of both twelve–measure sections (measures 12 and 24). Astute Stevie Ray fans will recognize this as a variant of the turnaround figure found in "Texas Flood," though here it is applied to a minor blues.

Stevie used his white Strat-style guitar (pictured on the cover of *Couldn't Stand the Weather*) for "Tin Pan Alley." Assembled by Charley Wirz, the instrument featured three Danaelectro single-coil lipstick pickups and custom wiring. This produced a thinner, cutting clean tone, which Stevie felt to be ideal for the song. He recorded the track in standard tuning (one of only a handful of standard-tuned cuts in his career) with a low-intensity, slow-speed Leslie effect—most likely his trademark Fender Vibratone unit used for "Cold Shot" on the same album.

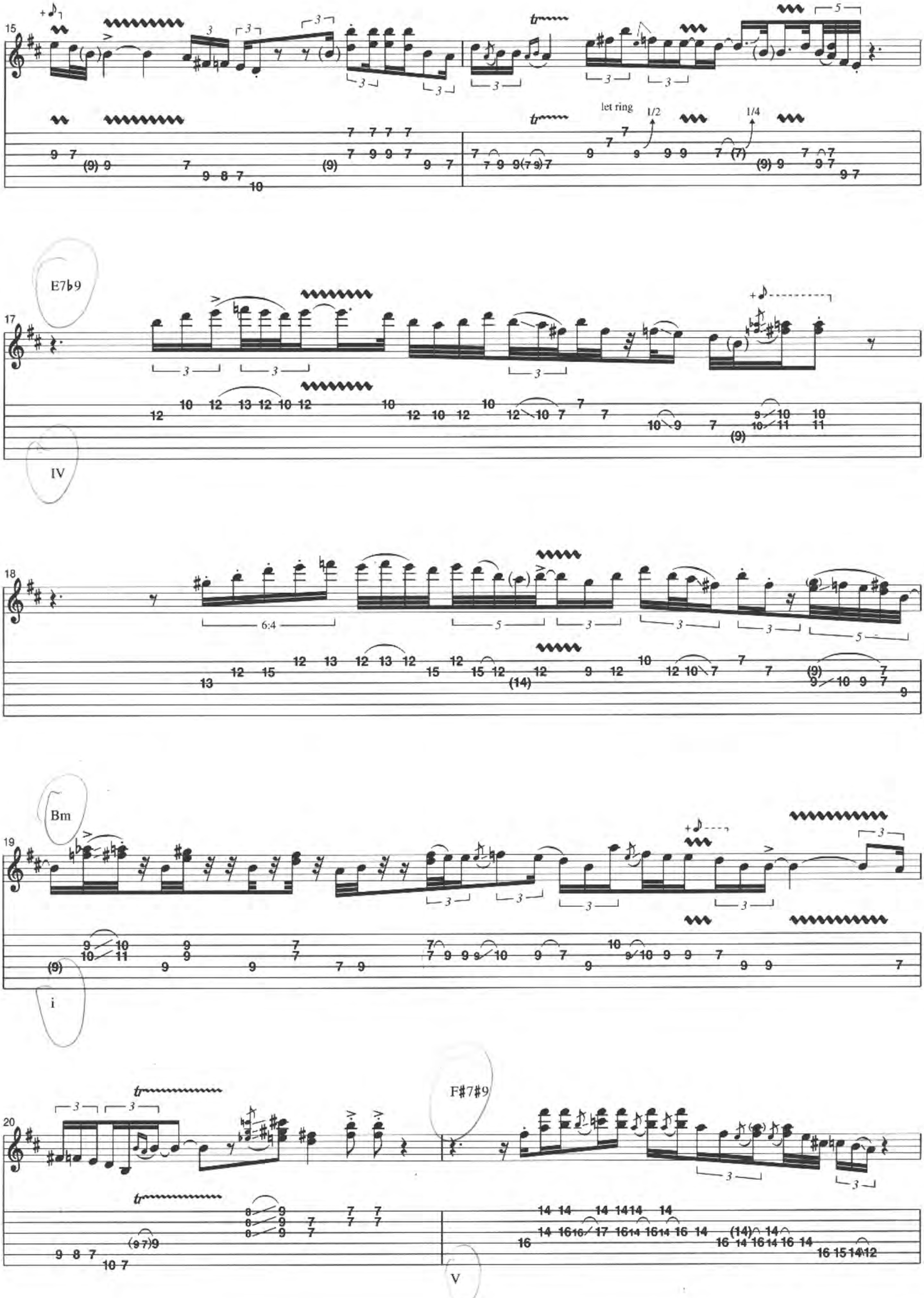
Featured Guitars:
Gtr. 1 meas. 1 - 25

Slow Demos:
Gtr. 1 meas. 1 - 25

Fig. 9




F#7#9
V
rake
E9
IV
P.M.
full
1/2
1/4
Bm
i
Em
iv
F#7
1:19
let ring
mp
p


let ring
1/2
1/4
E7♭9
IV
Bm
i
F♯7♯9
V


Em
rake
iv
Bm
E9
let ring
i
IV
Bm
F#7
Verse 2:33
Bm
1. I went down to Tin Pan
V
i

SOUL TO SOUL

The 1985 album, *Soul to Soul,* solidified the meteoric rise of Stevie Ray Vaughan. By this time, he was firmly established in the blues community and was making major inroads with the general public. The third Vaughan offering took about twelve weeks to record and was not a rushed affair in any sense. It was begun at the 48-track Dallas Sound Labs facilities with overdubs at Austin's Riverside Sound. Richard Mullen was onboard this time as co-producer. Released in October, 1985, the album rose to #34 and stayed on the charts through Summer, 1986, attaining gold status and providing Stevie with his third consecutive commercial success.

With 1985's *Soul to Soul* album, Stevie Ray Vaughan added keyboardist Reese Wynans to the band. A solid and soulful B-3 organ player–in the tradition of Jimmy McGriff and Groove Holmes–as well as a facile pianist, Wynans rounded out Double Trouble nicely. Stevie commented shortly afterward, "Now that we've got Reese, we're going to be Serious Trouble!" Put another way: from then on, Double Trouble became a triple threat.

In recording *Soul to Soul,* Stevie recalled, "We had every amp I owned hooked up. I had two Dumbles, a couple of Marshalls, a bunch of Fenders, and it trailed off to the side, kind of like a galaxy of amps. In the room with us we had part of the PA with 30" subwoofers just for the monitors." Stevie's regular amp rig at that point consisted of his two Fender Vibroverbs and Super Reverbs, plus a Dumble amp and 8x12 Marshall cabinets, in addition to a Fender Vibratone unit.

SAY WHAT

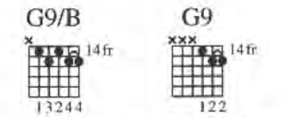
By Stevie Ray Vaughan

Figure 10 - Intro, Guitar Solo

"Say What!," the lead-off track on *Soul to Soul*, bears an undeniable Jimi Hendrix blues-rock stamp. A tour de force of wah-wah playing, it closely rivals Hendrix tracks like "Rainy Day, Dream Away" for expert and innovative use of the technique and the effect. Stevie upped the ante by employing two wah-wah pedals hooked together in series for the song—one of them was, appropriately enough, the very same ancient Vox wah-wah pedal Jimi used on "Up from the Skies" (*Axis: Bold As Love*). He sat on a stool in the studio and rocked the two pedals back and forth in opposite directions with both feet to produce the extreme, unusually deep, and vocalesque "talking wah" effect —with its resonant EQ sounds, quirky phase cancellation, and tone boosting. The already complex guitar signal was additionally processed with a touch of Leslie. A signature Vaughan piece, "Say What!" rightfully received a Grammy nomination that year for Best Rock Instrumental.

Intro: Stevie and company begin the song with a brief but energetic ensemble of well-accented ninth chords which descend chromatically from G9 to E♭9. Note the uncommon, three-note ninth-chord voicing used by Stevie. It's derived from the upper part of a standard ninth chord in first inversion:

Fig. 10



Standard Ninth Chord "Say What!" intro chord

Guitar Solo: Stevie's solo takes place over several choruses of a cooking twelve-measure shuffle blues progression in C. This is a straightforward version of the progression without a quick IV or a turnaround, but is distinguished by some interesting chromatic chords inserted into the changes by the rhythm section. Note the D♭9 and G♭9 chords in the first two choruses ([A] and [B]) and the ascending pattern B♭–B–C (for the I chord) and E♭–E–F (for the IV chord) in the third chorus ([C]).

Stevie's lines are based on the C minor pentatonic scale, with an occasional added flat–fifth (G♭) or ninth (D and D♭), reflecting the more straightahead rock intent of the tune. Numerous points of interest abound. Check out the insistent trilled motifs of the first chorus, the explosive double-time flurry which begins the third chorus, and the deliberate arpeggio-based melody outlining of the V and IV chords (G9 and F9) in measures 46 and 47. The wailing vibratoed string bends in the third chorus (measures 30–34) are driven into shrieking upper partial harmonics with the treble boost of the wah pedal (coupled with Stevie's aggressive picking attack), beautifully illustrating the strong coloristic benefits of the device. Throughout the improvisations, Stevie maintains a commanding sense of swing due to his tight, confident delivery, phrase timing, and the heavy rhythmic pulsation of the wah effect (largely quarter notes).

Featured Guitars:
Gtr. 1 meas 1 - 49

Slow Demos:
Gtr. 1 meas 1 - 5
5 - 9
10 - 13
13 - 18
18 - 21
22 - 25
26 - 30
30 - 33
33 - 36
37 - 41
41 - 45
46 - 49

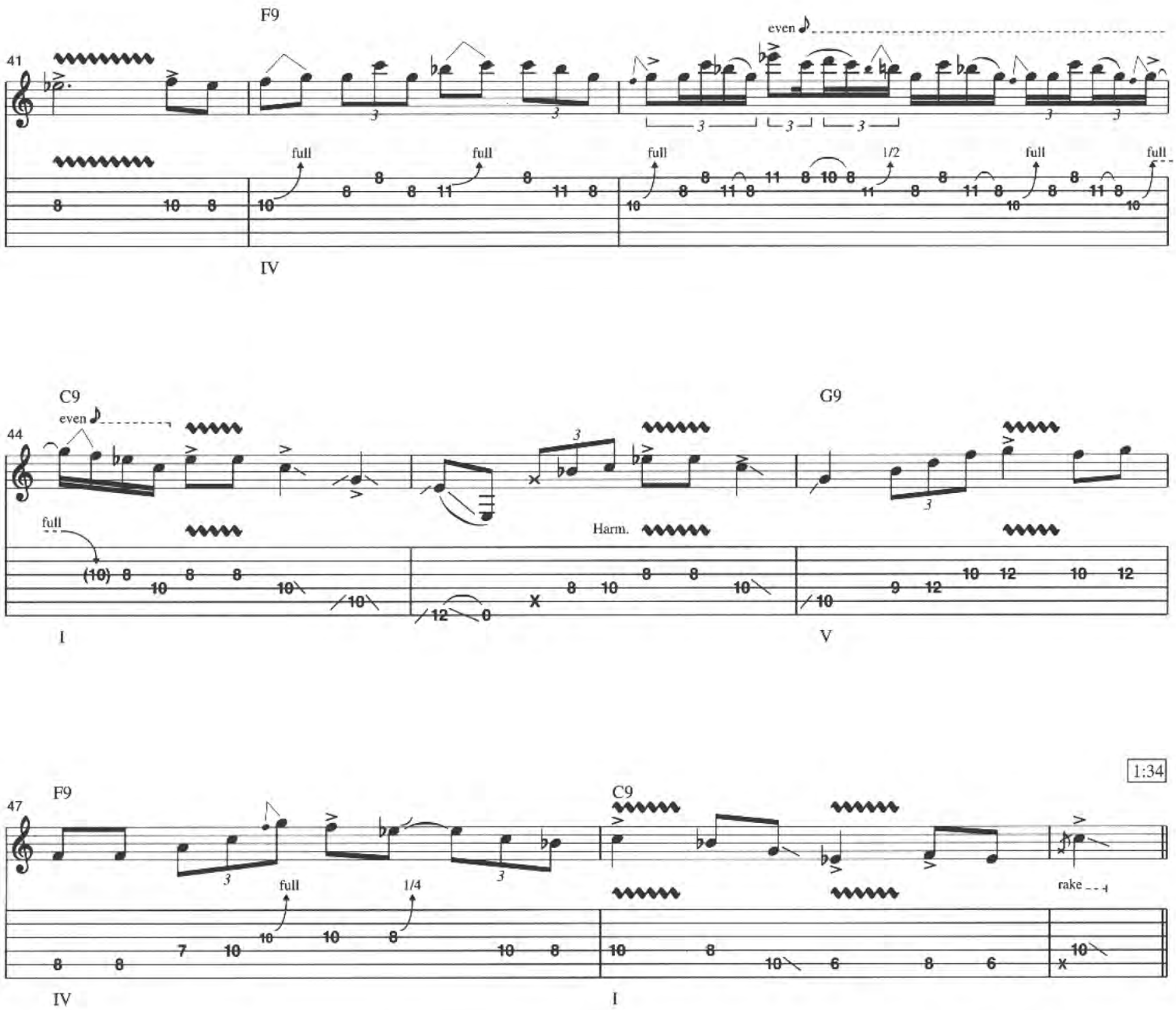
Fig. 10

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭




B
C
C9
N.C.
rake
grad. bend
fdbk.
full
pitch: C
Db9
even
even gliss
T
w/ bar
semi-harm.
F9
1/2
flick pick up selector
1/4
G7#9
Bb
I
IV
V


C
even
B♭
B
C
even
B♭
B
full
1/2
full
full
C
B♭
C
F
E♭
E
F
even
E♭
F
grad. bend
1 1/2
full
1 1/2
full
full
full
full
IV
C
B♭
B
C
B♭
B
G
F
G
full
full
full
1/2
full
1/2
full
1/2
I
V
F
even
B♭
B
C
B♭
B
N.C.
full
full
IV
I
D
C9
8va
loco
P.H.
full
full
Harm.
full
full
pitch: C B♭
I


41
F9
even
full
1/2
IV
44
C9
even
full
Harm.
G9
I
V
1:34
47
F9
C9
full
1/4
rake
IV
I

GONE HOME

Words and Music by Eddie Harris

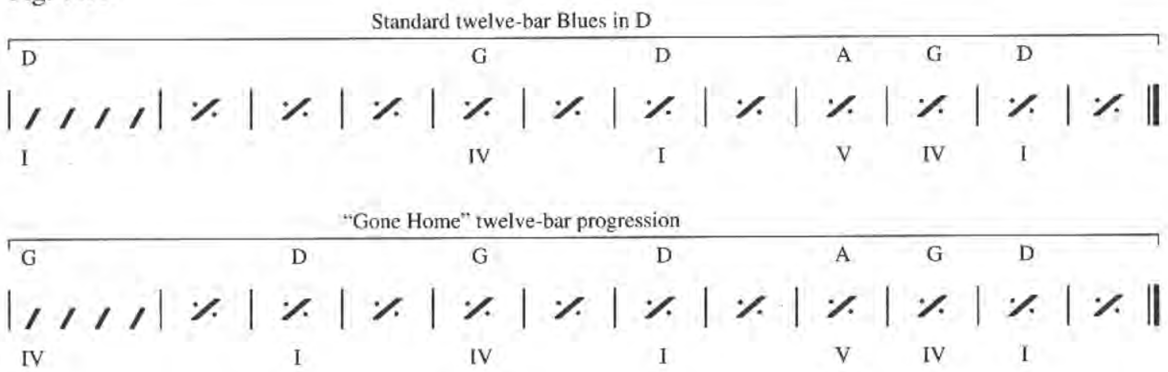
Figure 11 - Intro and Head

In countless interviews, Stevie maintained the hardest rockers could learn a great deal about finesse from jazz. In particular guitarists like Wes Montgomery, Grant Green, Kenny Burrell and George Benson. From those seeds came Vaughan tracks like "Stang's Swang" (see the first "Stevie Ray Vaughan Signature Licks" book–audio), "Chitlins Con Carne," and the very swinging "Gone Home" on *Soul to Soul*. "Gone Home" was written by Eddie Harris, the innovative tenor saxman of the sixties and seventies (most noted for his standard, "Freedom Jazz Dance" and his early pioneering of the funky jazz-rock school). This instrumental arrangement represents another aspect of Vaughan's multifarious style, and pays homage to the organ-trio jazz-blues synthesis associated with musicians such as Jimmy Smith and Groove Holmes, both of whom were tremendously influential to Stevie in his development. Employing his galaxy of amps, Stevie played "Gone Home" with a clean tone on "a Strat through 650 watts."

Intro: The intro melody is a short, funky single-note line exploiting the D blues scale. Note the overt use of syncopation, staccato phrasing, and space in the opening eight measures, as well as the familiar Stevie Ray thumb-fretting technique used to play notes on the sixth string. The odd 3/8 measure (measure 4) further emphasizes the obvious rhythmic intent of the section.

Head: The head, or theme, of "Gone Home" is also quite funky and epitomizes the blues-gospel-jazz connection of the organ-trio genre. The song form is a twelve-bar altered blues. Note the interesting departure from the standard chords of the stock blues progression.

Fig. 11A



The recurring IV to I (G7 to D7) chord change in the first eight measures plays off the plagal cadence (the familiar "Amen" cadence). This was an integral harmonic element of spiritual songs and, consequently, became a favored device of the gospel style. Ultimately, it found a new home in the organ-based blues and jazz scene of the fifties and sixties.

In the head, Stevie renders the sparse melody in signature hybrid-picked double stops (measures 9, 10, and 14) and slippery single-note blues licks mixed with chord jabs and gospel-inspired rhythm figures. The latter are closely associated with the comping approaches of such guitarists as Wes Montgomery, Kenny Burrell, and Grant Green in the organ-trio context. They are played as sophisticated thirteenth "jazz chords" (A♭13 to G13 in measure 8), dominant-seventh tritone dyads (E♭7 and D7 in measures 10 and 14), and partial chords (the "churchy" IV to I riffs in measures 12, 16, and 19). The hopping pull-off minor pentatonic line, played as a break in measure 18, is also a staple of the genre—frequently found in the styles of its leading guitarists, keyboardists, and horn players.

Featured Guitars:
Gtr.1 meas 1 - 20

Slow Demos:
Gtr.1 meas 8 - 12
12 - 16
17 - 19

Fig. 11



Figure 12– Guitar Solo

Stevie's exciting thirty six-measure solo builds in momentum over three choruses of the tune's basic altered-blues changes (1:17–2:17). He plays rhythmically throughout, mixing swing and straight eighth-note ("even eighth") feels brilliantly. Check out the alternation of the two approaches in the first four measures of all three choruses. In the first two choruses, [E] and [F], this is intensified by Stevie's deliberate staccato phrasing. In the third chorus, [G], we find a rolling minor pentatonic pull-off ostinato, with constantly shifting and displaced rhythmic accents every three sixteenth notes (measures 25–28). This also superimposes a straight-eighth feel on the triplet-based shuffle groove to create an interesting forced syncopation effect. The blistering double-time lines following in measures 29–32 are a nod to the bebop sax-inspired "sheets of sound" virtuosity prevalent in the organ trio jazz setting, though Stevie's melody is clearly blues-based with its strict adherence to the D blues scale.

25
26

Featured Guitars:
Gtr.1 meas. 1 - 37

Slow Demos:
Gtr.1 meas. 1 - 4
5 - 8
9 - 12
13 - 16
17 - 21
22 - 24
25 - 29
30 - 32
33 - 35

Fig. 12




F
G9
even
D9
* Played behind the beat.
IV
I
A9
V
rake
1/2
G


G9
even
IV
D9
even
A9
I
V
G9
rake
D9
G
D7
N.C.
2:19
T
IV
I
IV
I

CHANGE IT

Words and Music by Doyle Bramhall

Figure 13 – Intro and Verse

"Change It" is an unusual piece in the Stevie Ray Vaughan catalog. Written by friend and frequent collaborator Doyle Bramhall (drummer/singer for the Juke Jumpers and later the Arc Angels), it is a straightahead rock tune with R&B implications, a strutting shuffle groove, and atypical chord changes.

Intro: Stevie's guitar lines (Gtr.1) in the intro recall his work with English rocker David Bowie on *Let's Dance*, when he was tagged to "plug in that blues guitar." Similarly, he approaches the "untraditional blues" chord changes of Am–F7 (i–VI) with an Albert King attitude, characterized by tortured bends, a stinging snappy attack, and compact rhythm-conscious phrases. His melodies are essentially in A minor pentatonic, which color the progression nicely and provide an attractive modal blues sound when played against the F7 chord.

Verse: Stevie's comping (Gtr.2) in the verse is a fusion of country blues and early R&B styles delivered with a high-energy twist. The open-chord rhythm figure on A in measures 5, 7, 9, 12, and 13 is reminiscent of blues riffs in the vein of John Lee Hooker ("Boogie Chillen") and later ZZ Top ("La Grange"), and exemplifies the Texas boogie tradition. In the measure 6, Stevie employs a contrasting single-note figure (note the thumb fretting) which has its roots in vintage soul music. The spartan two-note riff, used on the F7 and G7 portions of the progression, is made of a wide interval jump (either an octave or a seventh) and functions like a supportive bass line in the rhythm part.

27

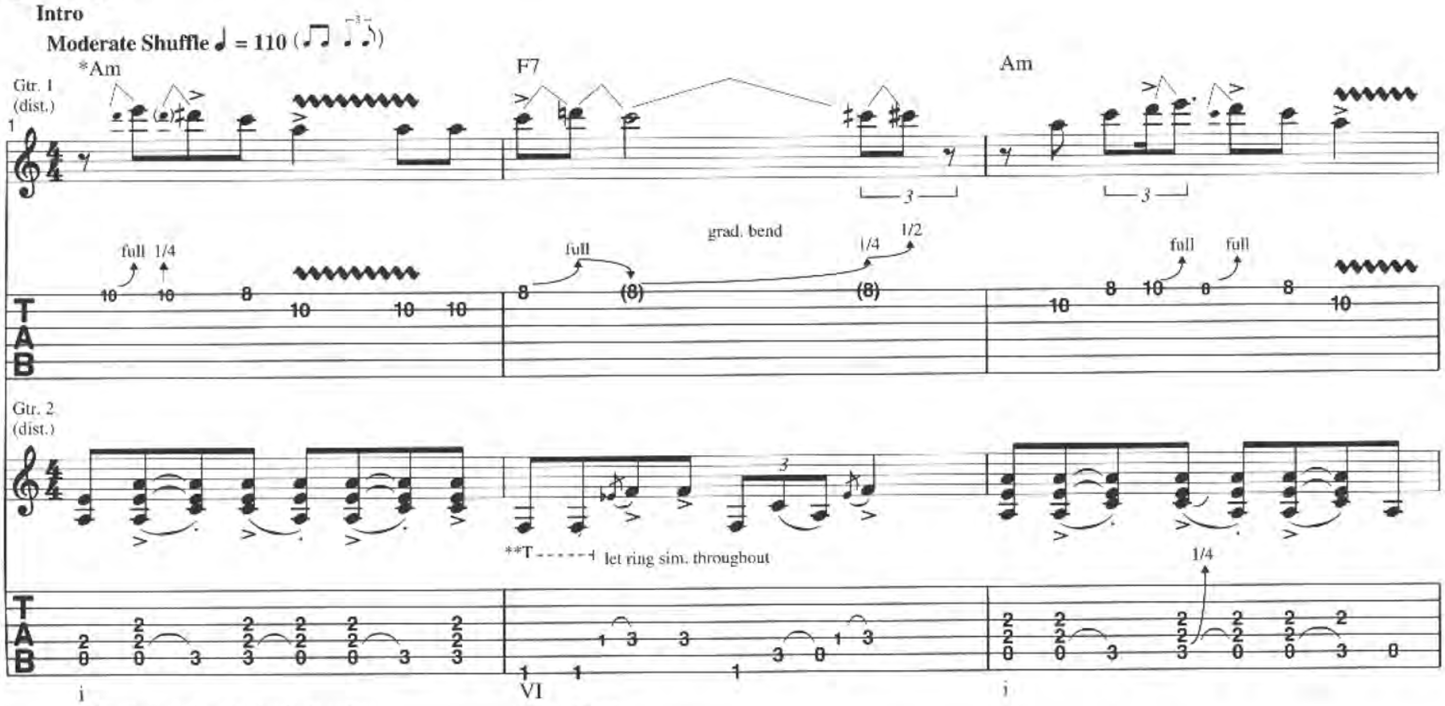
28

Featured Guitars:
Gtr.1 meas. 1 - 4
Gtr.2 meas. 5 - 13

Slow Demos:
Gtr.1 meas. 1 - 4
Gtr.2 meas. 5 - 8

Fig. 13

Tune Down 1/2 Step:
① = Eb ④ = Db
② = Bb ⑤ = Ab
③ = Gb ⑥ = Eb



* Chords symbols reflect implied tonality.

** T = Thumb


Verse
1. You can't change it,
Gtr. 1 tacet
F7
Am
F7
full
full
VI
i
VI
can't re - ar - range it.
If time is all that we got,
Am
F7
Am
G7
1/4
i
VI
i
VII
then ba - by, let's take it.
0:29
F7
Am
1/4
1/4
1/4
VI
i

Figure 14 – Bridge and Guitar Solo

Bridge: The bridge is built on a "pop rock" type of chord progression beginning in the relative major, C. Stevie adopts a no-frills comping attitude for the first two chords, C and B♭, and plays broken power chords as a recurring texture. Notice how he intentionally avoids the downbeats 1 and 3 in this section, and weaves the triplet patterns from the intro and verse into the rhythm figures. For the F7 chord, Stevie again plays a two-note interval melody exploiting either an octave or seventh leap.

Guitar Solo: Stevie's solo from 1:24 to 2:02 continues to pay homage to the phrasing and aggression of Albert King's biting lead guitar style. Appropriately, he keeps things simple but gutsy with repeated string-bending motives arranged in tight, economical statements. These are introduced in measures 9–10, and developed in measures 13–15. His melodies are based again on A minor pentatonic as they were in the intro. Indeed, this 18-measure solo section acts as an elaboration and variation of the themes heard in the opening moments of "Change It." Points of interest include the slinky string-bending episode in measures 16–17, and the snarling two-string bends (an SRV trademark) in measures 21–22—a concise and hard-hitting signature Vaughan musical outing.

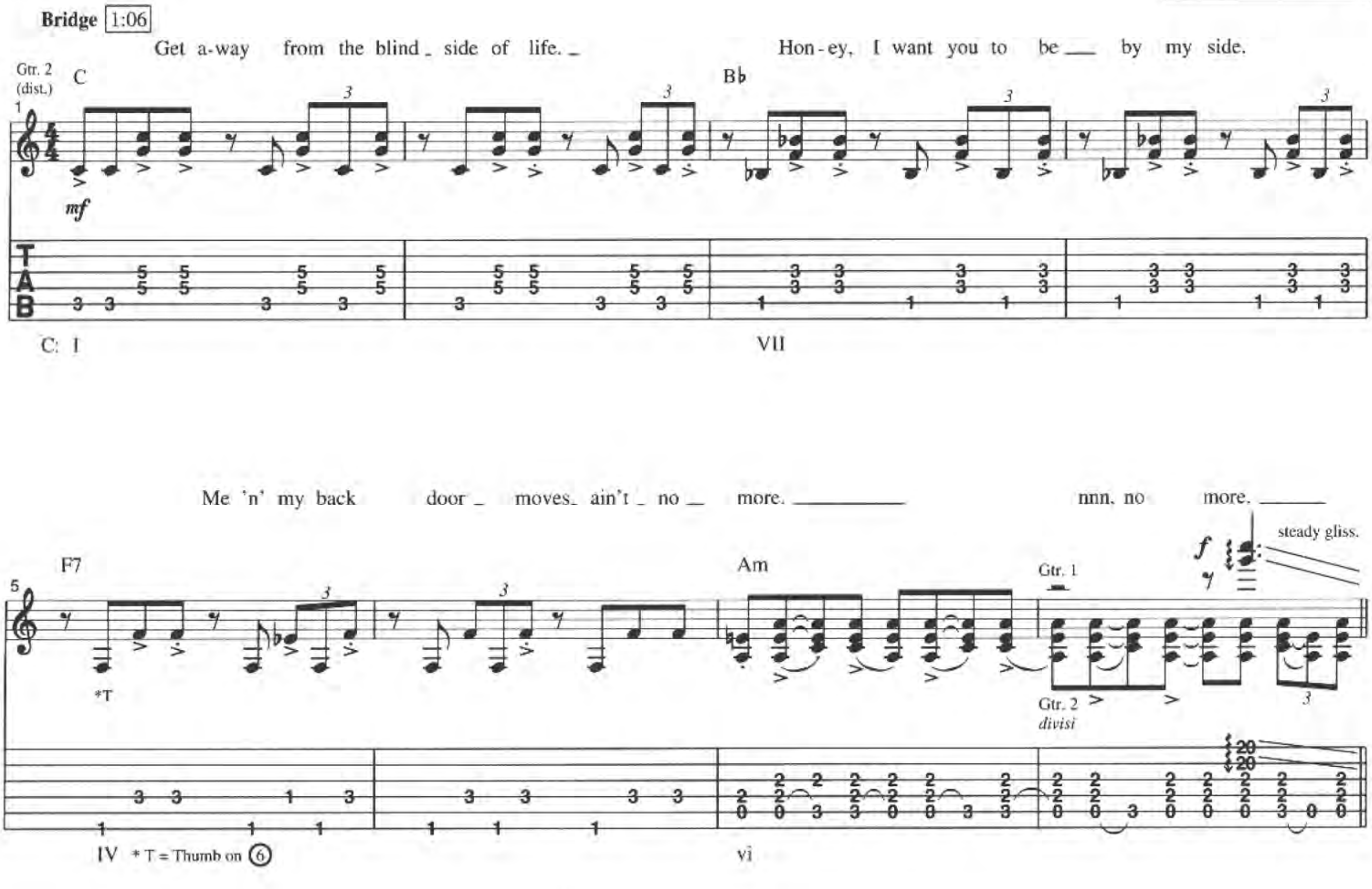
29

30

Featured Guitars:
Gtr.2 meas 1 - 8
Gtr.1 meas 8 - 26

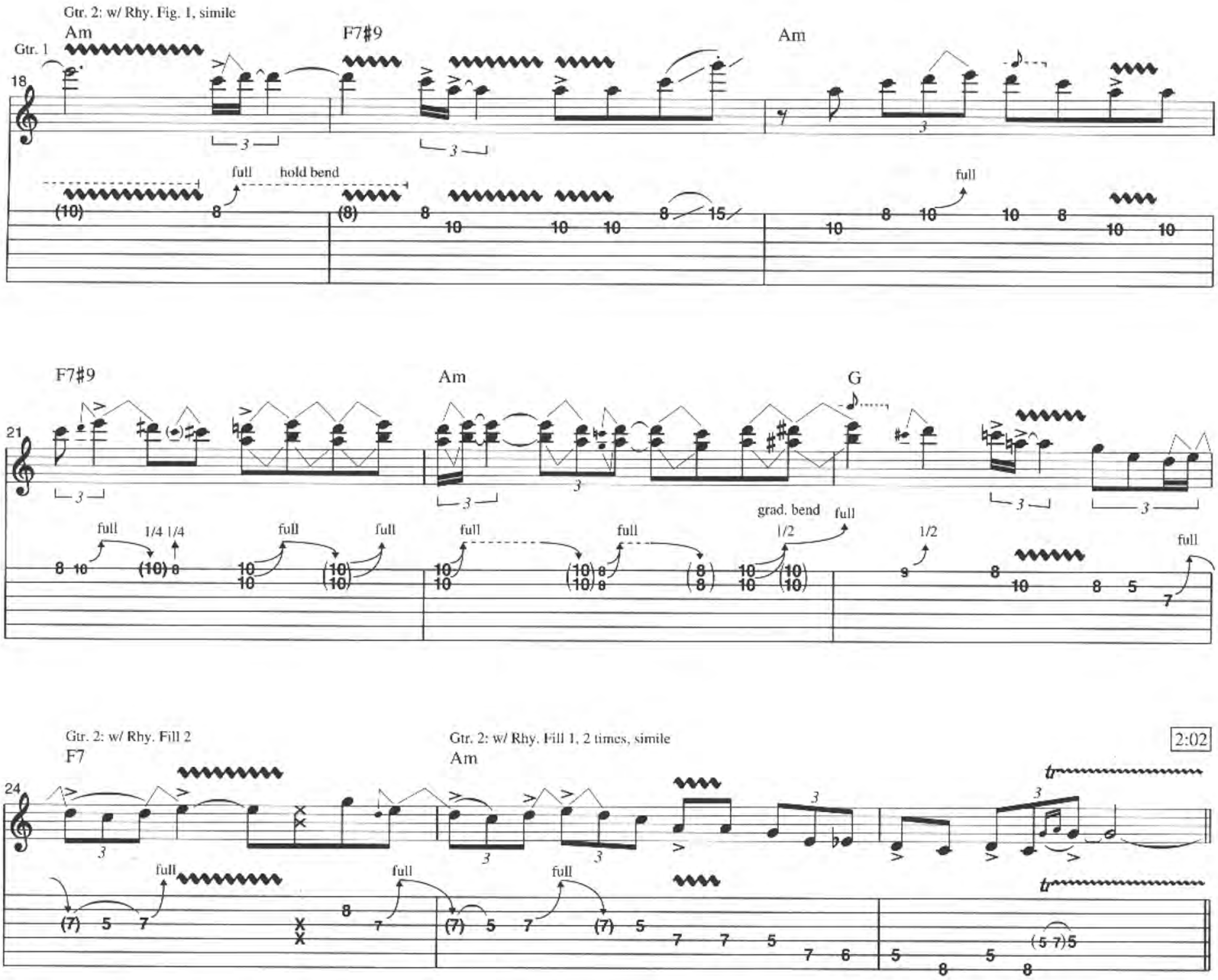
Slow Demos:
Gtr.1 meas 8 - 17
17 - 26

Fig. 14



Guitar Solo 1:24




Gtr. 2: w/ Rhy. Fig. 1, simile
Am
Gtr. 1
F7#9
Am
full
hold bend
full
F7#9
Am
G
full
1/4 1/4
full
full
full
full
grad. bend
1/2
full
1/2
full
Gtr. 2: w/ Rhy. Fill 2
F7
Gtr. 2: w/ Rhy. Fill 1, 2 times, simile
Am
2:02
full
full
full


Rhy. Fill 2
Gtr. 2
T
T
A
B

IN STEP

The Album *In Step*, released in 1989, represented a triumphant comeback for Stevie Ray Vaughan. His first studio album since *Soul to Soul*, it stood in dramatic contrast to the largely disappointing *Live Alive* record of 1986. *In Step* was Stevie's first "clean" album; the title refers to the twelve-step program and many of the songs center around the theme of rehabilitation and renewal. With the help of Dr. Victor Bloom (who helped cure Eric Clapton's heroin addiction), Vaughan had liberated himself from the substance abuse that had all but consumed him by 1986. When Stevie again entered the studio in late 1988, he did so as a new man and a vitally recharged player.

Consequently, *In Step* was Stevie's strongest, most focused, and ambitious work yet. Recorded in October, November, and December of 1988 at Sound Castle and Summa Studios in Los Angeles, as well as Kiva Studios in Memphis, the album contained mostly new original material and took about fifteen weeks to produce. It was, for the first time, more devoted to song development than showmanship and live performance, and finally presented Stevie and Double Trouble as recording artists. Jim Gaines (of Santana fame) acted as producer. *In Step* went gold in the first six months, yielded the monster album rock hit "Crossfire," and won a Grammy for Best Contemporary Blues Recording. At the prestigious Austin Music Awards, Stevie subsequently walked away with Record of the Year, Single of the Year ("Crossfire"), Musician of the year, and Musician of the Decade.

Stevie played his trademark Number One Strat and a white 1961 Strat with a Telecaster neck for most of *In Step*. His amplifier array was another story. Stevie had a practice of bringing every amp he owned into the studio, but the proceedings for this record were unprecedented. His galaxy of amplifiers had grown into a universe. He had 32 different amps at the sessions and at least three different setups going at all times. A setup would typically consist of a combination of many amps arranged in a cluster and all miked separately—usually one Dumble, a Marshall, a Fender Bassman, and a Fender Super Reverb. At one point, Stevie grouped together a Marshall 200-watt Super Lead with KT-88s on top of an 8x12 slant cabinet and a Marshall 200-watt Super PA head on top of a 4x15 straight cabinet, plus his two stacked '64 Fender Vibroverbs (each with a 15" speaker), a 150-watt Dumble Steel String Singer on top of a Dumble 4x12 cabinet, and a 100-watt Marshall JCM-800 half stack. If you're keeping score at home, that adds up to over 750 tube watts with six 15" speakers and eighteen 12" speakers! Other amps used on the *In Step* sessions include a '62 Fender Twin, a Fender Harvard, and a Magnatone. Additionally, he incorporated a mint-condition '59 tweed Fender Bassman with four 10" speakers into the system, which proved to be the only constant of the sessions. Amp guru Cesar Diaz oversaw the complex lineup. For effects, Stevie relied primarily on his ubiquitous Tube Screamer overdrive, a Fuzz Face distortion unit, and a wah-wah pedal. Occasionally, he added a Leslie (its speed controlled by a Variac) into the signal path.

CROSSFIRE

Words and Music by Jerry Carega and Richard Holler

Figure 15 – Guitar Solo

"Crossfire" is pure soul music, with a distinct East Memphis feel à la Booker T and the MGs or Albert King in his mid-sixties Stax period. The heavy vamp in E, anchored by a solid ostinato riff (on bass and piano), provides a perfect backdrop for one of Stevie's most incendiary solos (1:58 to 2:48). He improvises over the vamp in the first sixteen measures with lines based on the E minor pentatonic and E blues scales, while adding a variety of soulful string bends. Note the abundance of Albert King-inspired lines in the soloing, which appear bracketed in measures 1–3, 7, 12, and 14. Stevie mixes these terse rhythmic phrases with more active sixteenth-note licks, as in measures 4–6, producing a beautiful and balanced result which suits the song's groove admirably. In measures 17–24, Stevie plays over the bridge changes, G7–A7–G7–A7–E. He continues to exploit the E minor pentatonic and E blues scales in the classic modal blues sense—using similar licks and melodic material previously established for a well-integrated and thematic effect (again reminiscent of Albert King's approach on the Stax recordings). The pentatonic line in the final measure is appropriately funky and in-the-pocket, and incorporates syncopation and some nice interval skips in the melody to decisively conclude the solo.

31 **Featured Guitars:**
Gtr.1 meas. 1 - 24

32 **Slow Demos:**
Gtr.1 meas. 1 - 8
9 - 14
15 - 16
17 - 21
21 - 24

Fig. 15




loco
8va
full
1/2
1/4
grad. releases
hold bend
grad. bend
G7
A7
N.C.
(E)
2:47

TIGHTROPE

Words and Music by Stevie Ray Vaughan and Doyle Bramball

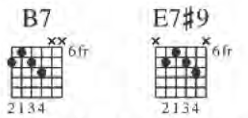
Figure 16 - Intro, Verse, and Chorus

"Tightrope" is an insightful original. Stevie actually began composing this song some years before the *In Step* sessions when appearing at the Jazz Heritage Festival in New Orleans. "Tightrope" was written about the tightrope walker which preceded Stevie's set, but in light of his rehabilitation, it became an introspective personal metaphor for his struggle with drugs and alcohol. "Tightrope" was played at only two gigs prior to being recorded for the album, which accounts for its loose feel and fresh energy. Stevie remembered using a vintage Super Reverb amp and a Leslie on the basic track.

A blend of funk, R&B, and blues, "Tightrope" was perceived by Stevie as "a boogaloo." A boogaloo refers both to a groove and a style. An early precursor of funk, the boogaloo was an approach which codified the elements of early R&B and looser soul music into a more structured, dance-oriented form. The twist in "Tightrope" lies in its modernized feel—a feel that stresses the empathetic interplay of Stevie and Chris Layton, and transforms the R&B dance beat into a showcase for his funky rhythm guitar work. According to Reese, "Tightrope," with its funk flavor and hard groove, was "a sign of things to come."

Intro: The intro is based on a funky two-measure riff made of single-note melodies and chord punches moving through an E–D–B7–A–G–E progression. In the first measure, Stevie approaches the first two chords (E and D) as arpeggio lines played in the bass register, but breaks the pattern to comp the third chord (B7) as a four-note shape. This B7 voicing is uncommon in its sound, yet astute guitar players will notice it is formed by simply moving the physical shape of the very common 7♯9 chord to the next lower string set.

Fig. 16A



(same shape transferred to different strings)

In the second measure, Stevie adds further diversity by playing the A and G chords as an open chord/bass note affair in the first position, which sets up the final open-string lick on beat four.

Verse: The verse embodies Stevie's "boogaloo" groove. Here he comps a solitary ninth chord (B9), the traditional chord of funk music, with the tight, Morse Code-style strum patterns indigenous to the medium to create a strutting circular vamp. Note Stevie's uncommon fingering of the voicing, which can be seen in his 1989 Austin City Limits performance. This fingering places the "Tightrope" B9 in the sixth position, instead of the more typical first position, and uses every digit of the fretting hand.

Stevie uses his patented thumb-fretting technique to finger the crucial bass-note root B on the sixth string.

Fig. 16B

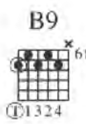


Fig. 16

Tune Down 1/2 Step:
① = Eb ④ = Db
② = Bb ⑤ = Ab
③ = Gb ⑥ = Eb

33 34

Featured Guitars
Gtr.1 meas. 1 - 15
Slow Demos
Gtr.1 meas. 1 - 2
5 - 6



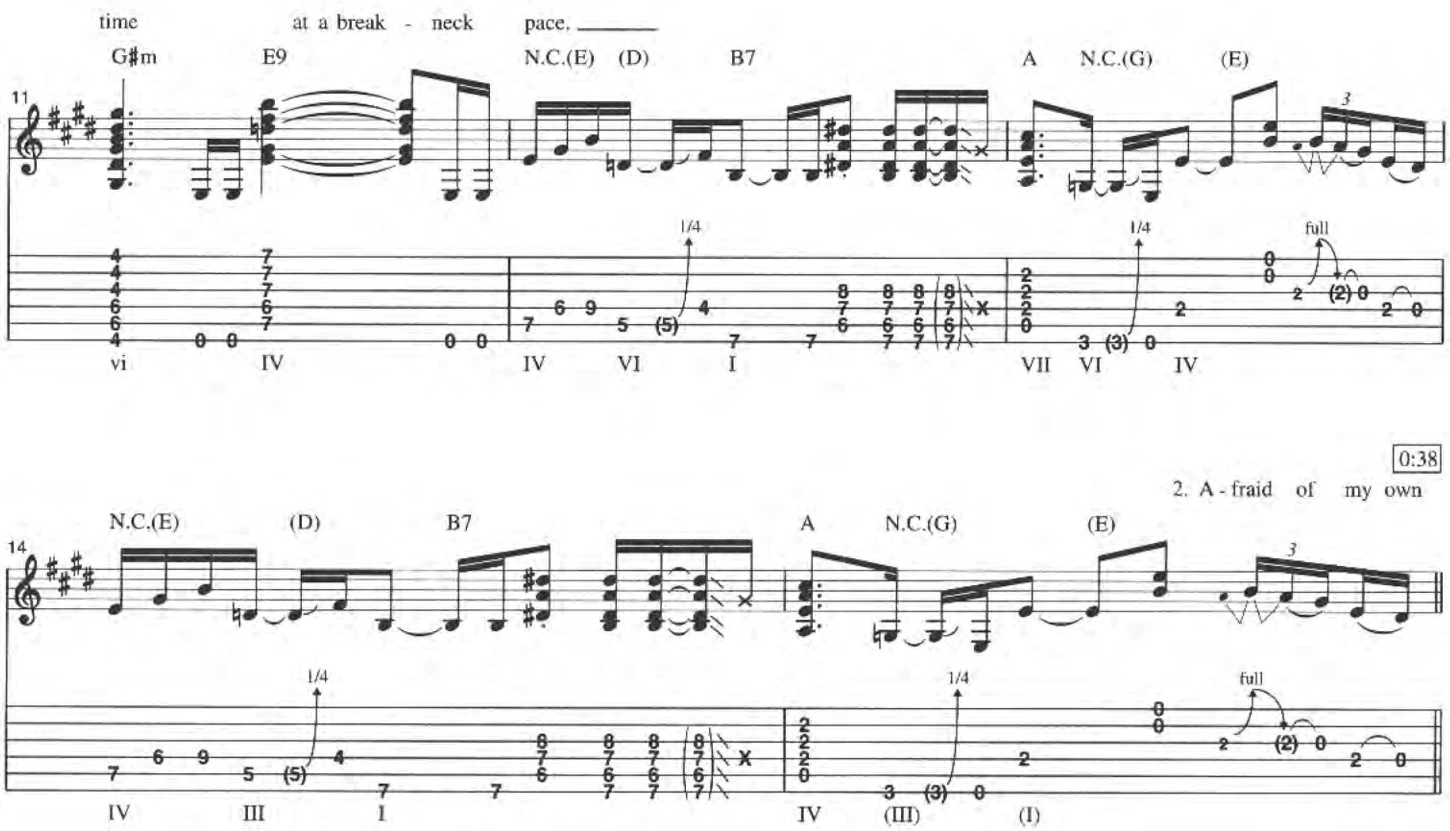


Figure 2 – Chorus and Guitar Solo

Chorus: The chorus at 1:00–1:20 employs a IV to I progression in ninth chords. Here Stevie alternates from the typical ninth-chord voicing, E9 (IV), to the unusual verse B9 (I) voicing seamlessly—keeping both shapes firmly lodged in the sixth position. Note the funky constant in the equation. Stevie attacks both chords with the thematic, well-accented "boogaloo" strum groove established in the verses.

Guitar Solo: Stevie's "Tightrope" solo is one of his best. Played from 1:20 to 2:23, it occurs over *almost* two choruses of a twelve-bar blues progression in B. Note the second chorus is not a complete twelve-measure form, but instead cleverly returns to the main riff in the last four measures as a sort of mutated turnaround. The solo combines taut, visceral phrases that play off the boogaloo backing groove with longer, flowing multi-note runs and energy-building ostinato figures. Stevie's lines are predominately based on the B minor pentatonic scale with a nice contrasting move to B major pentatonic in measures 23 and 24. Check out the allusion to B.B. King in measures 24 and 25. Here, Stevie creates a tasty melody in the "B.B. Box" at the twelfth position. This signature lick uses a hybrid major/minor-pentatonic scale (**B**–**C♯**–D–**D♯**–E–**F♯**–**G♯**–**A**, major pentatonic notes in bold) so closely associated with B.B. King it came to affectionately bear his name among guitar players. It has a striking and immediately recognizable sound, especially when delivered with the slick B.B.-inspired phrasing that Stevie employs to render the phrase. Other notable points of interest include the ostinato figures in the solo. The first (measures 18–20) milks a repeating, sixth-interval oblique bend which pushes forcefully into the second chorus. The second is a shorter slippery riff over the final F♯9 in measure 29. Here Stevie slurs into a double stop (A+D) with a rhythmically-charged, displaced-time feel which anticipates the return to the syncopated main riff in measures 31–34.

35

36

Featured Guitars:
Gtr. 1 meas. 1 - 8
Gtr. 2 meas. 9 - 34
Slow Demos:
Gtr. 1 meas. 5 - 8
Gtr. 2 meas. 9 - 12
16 - 20
12 - 16
21 - 24
24 - 28
29 - 32

Fig. 17

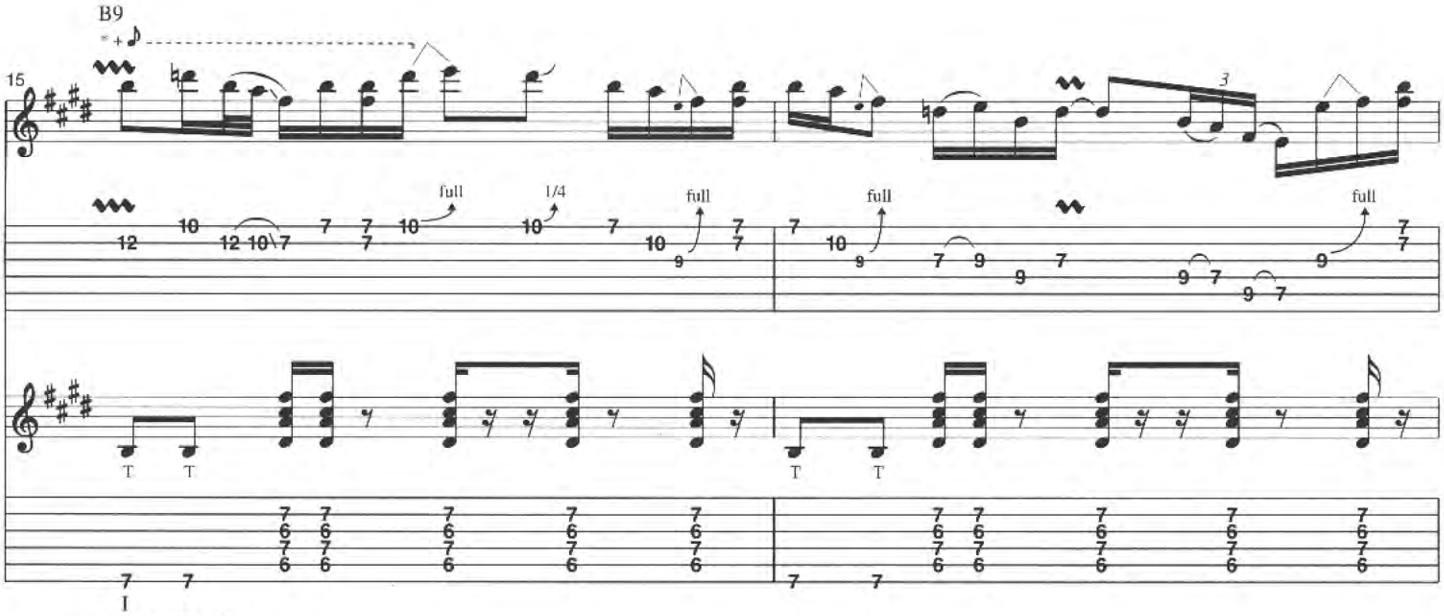


*Key signatures reflects B Mixolydian

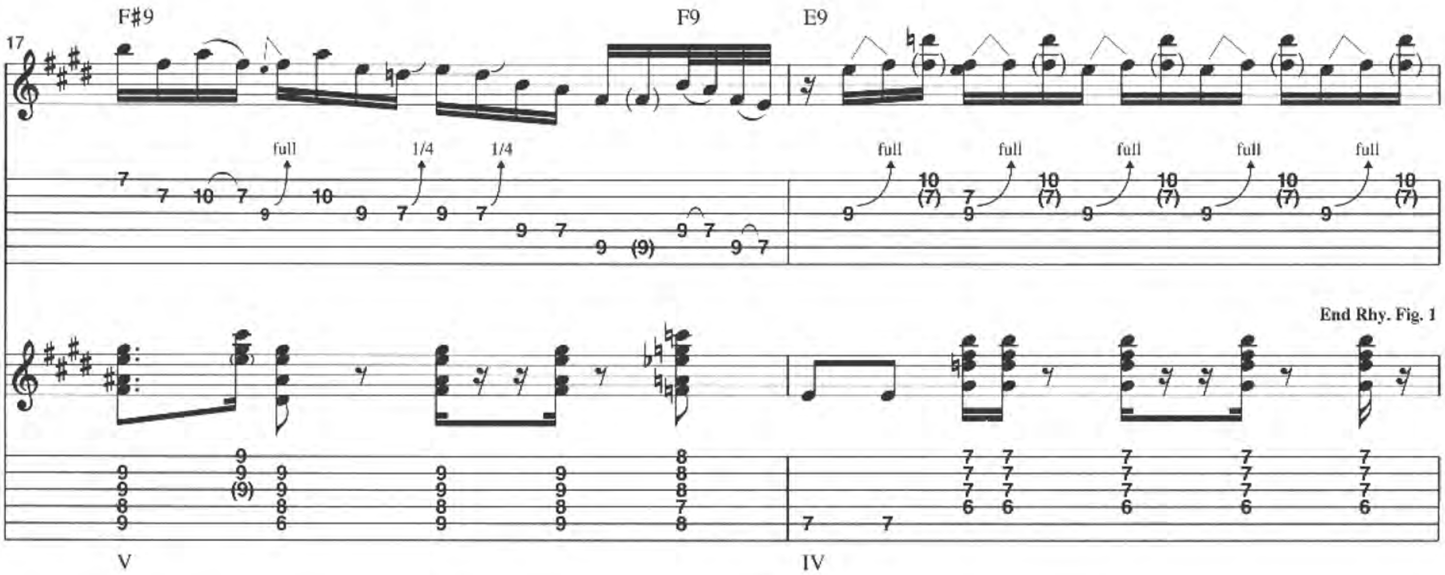
*T = Thumb

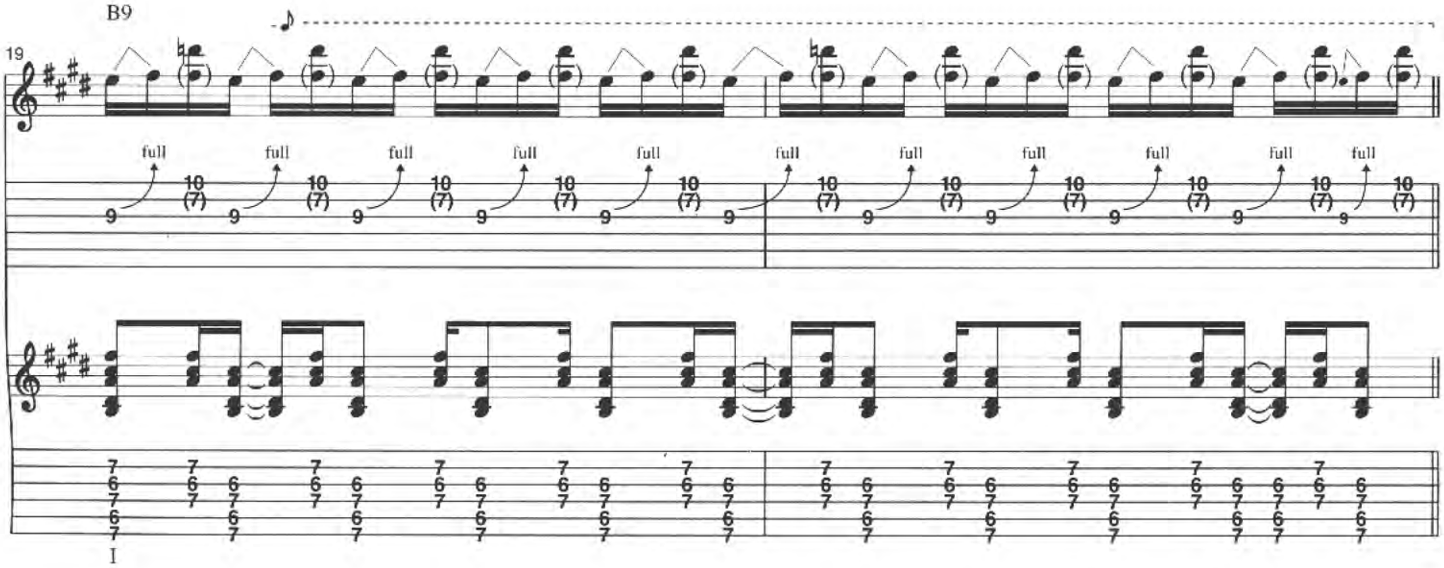
Guitar Solo 1:20



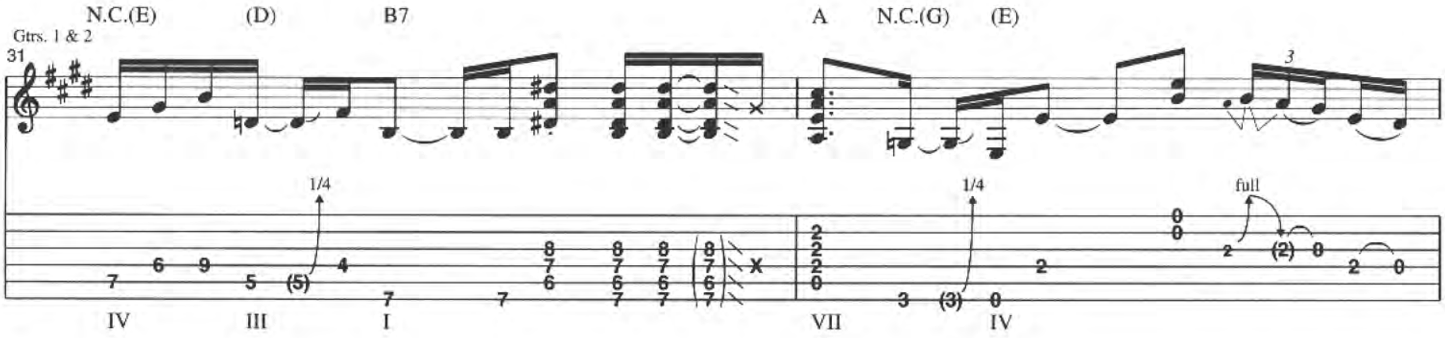


*Played ahead of the beat.






Gtr. 1: w/ Rhy. Fig. 1
grad. bend
full
1 1/2
8va
E9
1/2
rake
IV
B9
8va loco
1/4
I
F#9
F9
E9
V
IV


N.C.(E) (D) B7 A N.C.(G) (E)
Gtrs. 1 & 2
31
1/4
1/4
full
IV III I VII IV


2:23
N.C.(E) (D) B7 A N.C.(G) (E)
33
1/4
(IV) (III) I VII (VI) IV

THE SKY IS CRYING

Stevie Ray Vaughan was taken from us, all too soon, on Monday evening, August 27, 1990—the result of bad weather and a freak helicopter accident. Like Jimi Hendrix or James Dean, he was at the height of his creative powers and not even close to peaking—as indicated by records such as *In Step* and performances like the Austin City Limits show of 1989 and the stellar blues jam (with Eric Clapton, Robert Cray, Buddy Guy, and Jimmie Vaughan), in which he performed the very night of his death. Though *In Step* proved to be his last official studio album, enough previously-recorded and unreleased material lay in the vaults to produce an excellent posthumous collection, appropriately titled *The Sky Is Crying.*

LITTLE WING

Words and Music by Jimi Hendrix

Figure 18 – Intro and Head

"Little Wing" was recorded during the Power Station sessions for *Couldn't Stand the Weather* back in 1984. A moving tribute to Jimi Hendrix, it reveals the full spectrum of Stevie's musicality and influences from blues and rock to jazz. As a departure from the Hendrix vocal version, he preferred to let the music do the talking on this track, and rendered "Little Wing" as a guitar-dominated instrumental ballad—fully laden with gorgeous R&B-inflected lead/rhythm playing and burning single-note blues-rock lines.

Intro: Stevie begins with a paraphrase of the immortal unaccompanied Hendrix chord-melody intro at [A]—the spirit of which is captured immediately in the first unmistakable string scrape and slurred Em triad. Though faithful to the original in its general outline, Vaughan's version teems with beautiful and subtle variations on Jimi's theme. Like Hendrix, he employs thumb fretting throughout to play bass notes on the sixth string, leaving all four fingers free to create embellishments, ornaments, and additions within the basic chord shapes. Note the use of hammered-on and pulled-off decorative non-harmonic tones throughout the ten-measure progression. These include the suspended fourth on the Am7 (measures 1 and 3), added ninth and suspended fourth on G (measure 2), added ninth and seventh on Bm7 (measure 5), and added sixth and ninths on C (measure 6), as well as pentatonic scale lines added to Am and C major chords in measures 1, 3, 4, and 6. The sequence of add 9 chords in measure 7 (Gadd9–Aadd9–Gadd9–Fadd9) is almost a direct quote from Jimi's intro, though Stevie alters it slightly by incorporating the major thirds of the chords into his voicings.

Head: Stevie plays loose allusions to Jimi's vocal lines in the head [B]. This theme section is a mix of single-note licks and chord-melody texture. Note the direct references to the original in the opening trills and the add 9 voicings in measure 17. Stevie elaborates on Jimi's arpeggiated Em chord in measure 14 by spelling the Em in open harmonics, and personalizes the verse further by playing trademark Vaughan blues licks in measure 13 over Am and in measure 15 over the Bm7–B♭ change. The backward-raked articulation heard in measure 16 is another familiar SRV mannerism tastefully woven into the fabric of "Little Wing."

Fig. 18

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Featured Guitars:
Gtr.1 meas. 1 - 20
Slow Demos:
Gtr.1 meas. 1 - 3
4 - 6
7 - 10
10 - 14
14 - 17
17 - 20

37

38




D5
Dsus4
Dsus2
D
mf
p
B
N.C. (Em7)
(G)
mp p
mf
mp
p
mp
(Am)
p
mf
mp
1/4
full
full
(Em7)
Harm.
let ring
grad. slide
(Bm7)
B♭
(Am7)
(C)
mf
mp
(grad. slide)
1/4
1/4


17
Gadd9
Aadd9
Gadd9
Fadd9
C5
mf
mp
19
D
Dsus4
Dsus2
D
mf
1:14

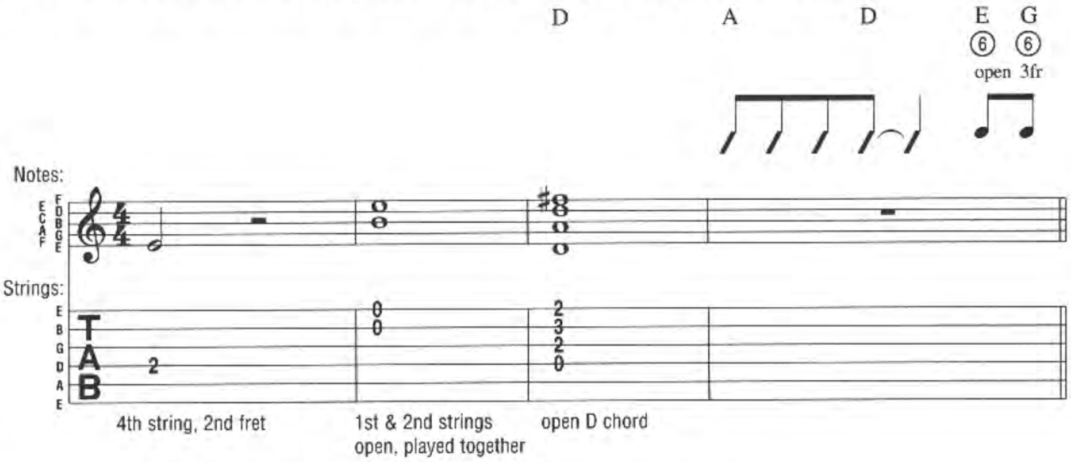
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

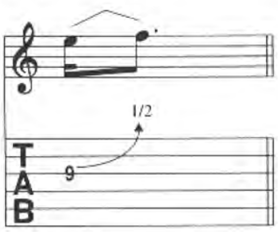
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

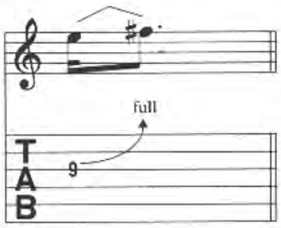


Definitions for Special Guitar Notation

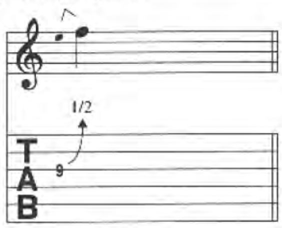
HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.



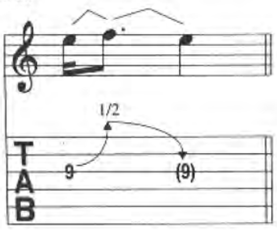
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



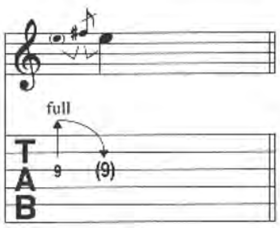
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



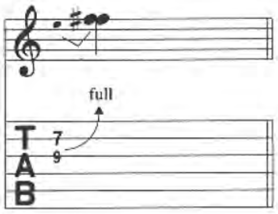
PRE-BEND: Bend the note as indicated, then strike it.



PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



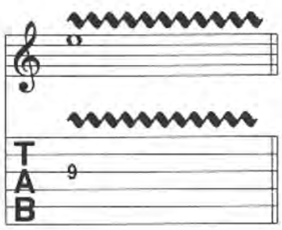
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



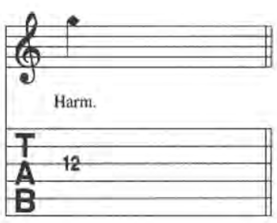
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



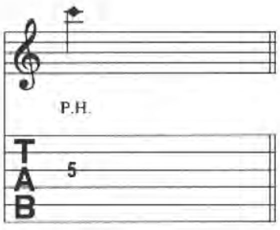
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



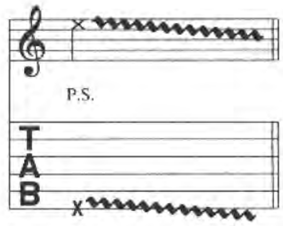
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



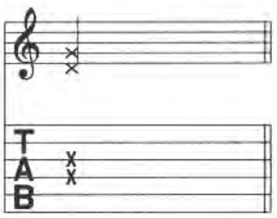
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



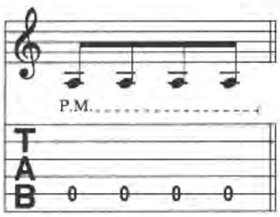
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



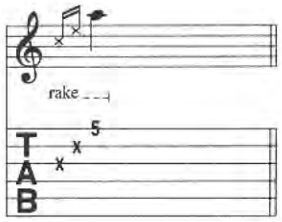
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



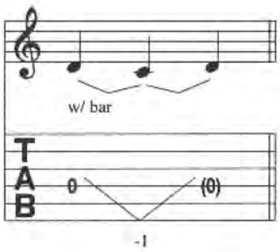
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



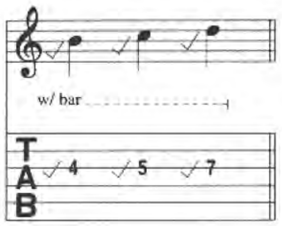
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



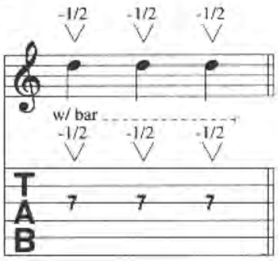
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

 *(accent)* • Accentuate note (play it louder)

 *(accent)* • Accentuate note with great intensity

 *(staccato)* • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

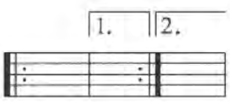
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

 • Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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CHANGE IT

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CROSSFIRE

GONE HOME

LITTLE WING

MARY HAD A LITTLE LAMB

SAY WHAT

TELL ME

TEXAS FLOOD

TIGHTROPE

TIN PAN ALLEY

VOODOO CHILE

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